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ISSUE 15

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Hello, We are in desperate need of more copy editors that are in the Chicagoland area, so if you have what it takes to stomach the pulp of IN and the expertise in the field of English. Be sure to drop us a line. Things at the office have picked up, and we're going to coming out regularly now. We have many things planned in the near future, so watch for them. For all you web socialites we now have a chat room on our website at <http://www.Industrialnation.com>. So we'll see you in cyberspace.

Keep using Electricity while you still have it
Vig & Chiko

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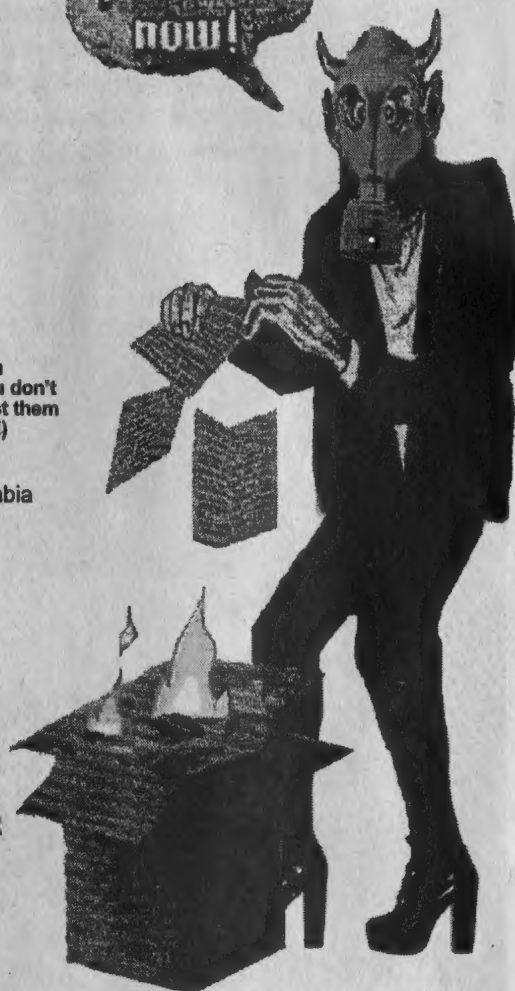
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WARNING! WARNING! WARNING!

I'm reading
your mail
now!



Dear I.N.

I am writing in regards to last issue's "Skinny Puppy Interview" where they explained how they had to "train" Bill Leeb how to play. Ironically the first two Skinny Puppy releases, with Bill Leeb, are the only two worth having.

Coincidence or Bill?

Greggo
Detroit

Industrial Nation:

The purpose of this letter intends simply to order your IN comp vol. II, and to rebut the intellectually amateur statements made by Mr. Powell in issue 12. Let us begin with his first sentence. What he "believes" is of no consequence, he must be able to prove his statements in order to extend (logically) from one step of his argument to the next. Therefore, the logical value of his argument deteriorates at

STORES

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its inception and continue its downward spiral with every statement based on the original illogical premise (making his entire argument invalid). next; Yes, you are wrong, the Webster's Dictionary definition of nihilism is 1) The denial of the existence of any basis for knowledge or truth. 2) The general rejection of customary beliefs in morality, religion, etc. 3) The belief that there is no meaning or purpose in existence. 4) The doctrine that existing social, political and economic institutions must be completely in order to make way for new institutions. Not, "to defile anything an everything that is pure." I would also be interested to know by what sense he is referring to "pure." He goes on to further support (if you want to call it that) his argument with an imagined response by a "typical artist" (which, by the way, I'm sure he must know many of them) to a hypothetical question. way to go Greg, maybe you should become a lawyer when you grow up. Next, who ever claimed that the "industrial ideal" even wanted to contribute to society? While I can only speak for myself, the original reason I became involved with the industrial scene was out of contempt for society and appreciation for the music. I was also very impressed by how "clearly" he could predict the vices and virtues of the "intelligent individual" (whatever that is). His summation was also something to be marveled over. he dismisses Charles' definition of Christianity as something based on an ideal that he (Greg) personally knows nothing about and then inserts his own definition based again on his interpretation of a subject with which he knows nothing about (save for the dogma he receives at Sunday school) and even has the nerve to include the words "in fact" in his definition. I recommend that Greg remedy his intellectual situation with the following: 1. Read the works of Immanuel Kant (namely the Critique Of Pure Reason). 2. Quit using inflated diction to hide ignorance. 3. Look up words in the dictionary if you don't know what they mean. 4. Read some of the many books being written by unbiased biblical scholars about the origins of monotheism, historical (as opposed to traditional) portrayals of Jesus' life, and the political climate of the first 400 years AD. I hope Mr. Powell can learn from this and maybe next time he will think twice before he decides to pick up a pen and make a fool out of himself. Rebuttal? I also really enjoyed the IN comp vol. I. keep up the great work.

respectfully submitted,
Andrew J. Kenyon
San Diego, CA

Hai friends.

(sorry when I am not)

First, my compliments for Industrial Nation. I have bought them all in Slaphanger where I am a boss. (a poor boss) I am also make art and make Barbie hotter than Ken. Also plastic material. In this big land I am little bit famous, but you know I want more than this. So I sent you some stuff, when you like more informacion write me. My dream is one time to make work in a American Galerie. Okay, you to bizzy for my dream I think.

All the luck.

I also sent you some Dutch cards.

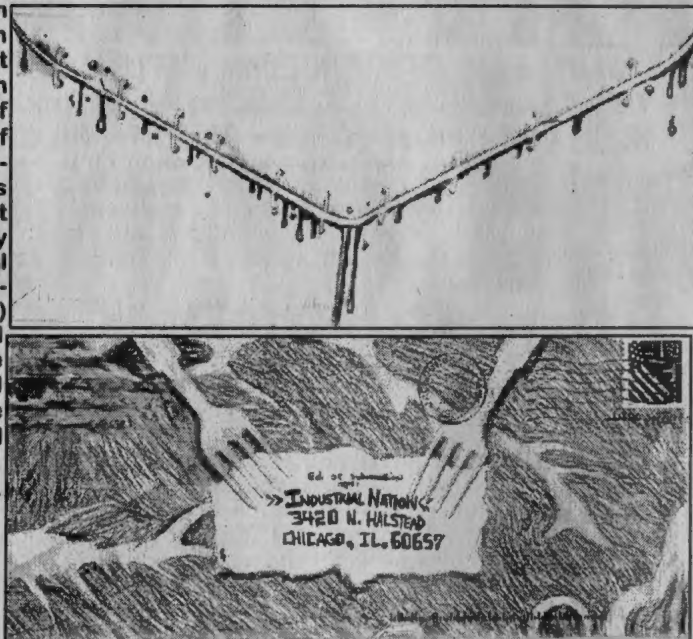
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Dear Industrial Nation,

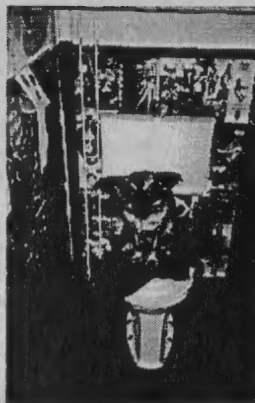
First off, this letter is not a bitching session, instead, it is more of a question of where industrial is headed. Lately, bands like Beck, The Butthole Surfers, and White Zombie have taken dance beats and distorted vocals to the mainstream. Record labels have fed the public bands like Gravity Kills and Republica to capitalize on this latest trend. Frat boys are accepting this "cash crop" with open arms and are paving the way for industrial to be the next rock and roll casualty.

My question to all fans of synthcore is this, what is now considered industrial? (or whatever the new term is?) Ministry's late eighties classic "A Mind Is A Terrible Thing To



Taste" was once considered "industrial," yet now they are called a metal band?!! Wake up People, 16 Volt is less industrial and a hell of lot less innovative than Ministry ever was. The best bands in this genre are constantly shunned because they are too metal, or are too alternative. bands such as Godflesh, Skrew, Pitch Shifter and Circle Of Dust are over looked because they like to turn up the guitars and sound metal. this is innovative in a society that thinks a song about "peaches" is entertaining.

People need to stop supporting bands that are true industrial, and let branch out their interests a bit. the best albums of the last two years were Die



Krupps "Odyssey Of The Mind." Ministry's soon to be classic "Filth Pig," SMG's "Burn," Acumen's "Territory Universe," Razed In Black's debut album and one of the greatest of all time, Psychosonic's "Unlearn." These are the bands we should support because if they become a "cash crop" then it will be for talent not trends. Most of all though, support what You like! Nobody likes a cynic that is always bitching that their favorite bands sold out. I am so tired of hearing that damn distorted voice on so many albums nowadays. Some of these singers actually have good voices that they are proud of. my main pain is this, an industrial band does not have to have distorted vocals and be keyboard dominated to be industrial.

Pat Carter, 13700 W 69th St.
Shawnee, KS 66216

Dear Industrialnation

I believe that Kontrol Faktory, the only all industrial dance club in Los Angeles and one of the few in the country, has been overlooked in "The Scene Report." I have only read a few IN issues, but the underwhelming mentions that KF recieved have motivated me to say a few words. Kontrol Faktory has been around for nearly six years, making it a permanent and notable fixture in the industrial scene.

Monday nights a KF begin with loud, grating noises from bands like Nurse With Wound and Merzbow, blending gradually into darkwave elektro from Haujobb, Project Pitchfork, Wumpscut, and lesser known bands like Institute for the Criminally Insane. After midnight, a hard edged dance beats merges from Ministry, Leaetherstrip, Nitzer Ebb and front 242. And if you're really nice, or if you buy them a drink, you can get the DJ's toplay such tidbits as local bands Collide and Babyland or perhaps Laibach, for the militant stompers on the dance floor. Hence, I think KF deserves more than one sentence in a review of the club scene. It's a place for girls who like their camouflage and combat boots, boys not afraid to fling their bodies into dangerous, hernia inducing postures, and for all people unashamed to mouth the words to every song.

sincerely,
Leah-Nani Alconcel

P.S. Other Los Angeles clubs that have been underappreciated include Helter Skelter and Perversion. H.S. plays mostly gothic music although once I heard Wumpscut's "Torn Skin" and was so excited I strained a muscle while dancing. Perversion is a good club as well, although the supply of industrial music seems to run out at midnight. Techno usually replaces it.

Industrialnation

The place I live is a very big city which was built by the Russian Tsar Peter the First in the beginning of the 18th century. It had been the capital of Russia up to the communist revolution in 1917. After that it was renamed as Leningrad on the day when revolutionary leader, and well known "rebel with

The place I live is a very big city which was built by the Russian Tsar Peter the First in the beginning of the 18th century. It had been the capital of Russia up to the communist revolution in 1917. After that it was renamed as Leningrad on the day when revolutionary leader, and well known "rebel with a cause," Vladimir Lenin died. St. Pt.'s half-empire and half-industrial nature has influenced a great number of artists in the past such as symbolists, futurists, constructivists and so on.

The current situation with the arts is not doing well, because most of the people here have to think about how to survive and where to find money to do so.

Most of the young people here prefer to listen to some commercial music or at least hard-core or thrash. So the avant-garde/noise/industrial scene practically doesn't exist. Although, in the beginning of the 90's there were several musical groups who were trying to combine some elements of avast-garde/industrial/noise music with that of gothic/punk music. Most of them, such as "Monument of Terror," "Dead Hippies" and "The OBA" were working in the TamTam Club, a well known place for independent arts. Unfortunately, the situation has become much worse.

In the beginning of this year ('96), the TamTam Club was closed by the authorities. The duo "Monument of Terror," which were successful in '91 with their cassette album "The Spring" who sometimes sounded like Ministry and were also known for their vandalism on stage, have changed their name to "Mir Telekamer." They are trying to record their first album under this new name. "The OBA" (residents sounding electronic duo) stopped working 4 years ago and nobody has heard from them since that time. "Dead Hippies," my own project with Yuri Kowalski (bass) and Alexei Flerov (guitar) of Monument of Terror, stopped in 1993 because of great laziness and money and support problems.

Perhaps the eldest noise/avast-garde group, "ZGA," moved to St. Petersburg (Latvia) in the early 90's and had three cd-albums on Chris Cutler's Recommended Records. Nowadays "ZGA" practically doesn't exist, so its leader Nick Sudnick joined me and under the name "Vetrophonia" and we performed on the 3rd of August for about 25 people. Even so, it was a great success for that kind of music.

In autumn '95 I started my own ULTRA label, releasing limited edition cassettes of avast-garde and noise terror music. It was greatly supported by the widely known musician Sergei Kuriokhine, who was promoting himself and planning to re-release some of the cassettes on his own Anubis label. On the 8th of July this year, Sergei died from heart disease at the age of 42, so the situation is much worse than before.

for more information or to find out the availability of some of the aforementioned bands music, write:

Alexander Lebedev-Frontov, App. 17 10A Lebedeva St., St Petersburg, Russia, 194175, or contact at: tel. 007/812/5425117, fax. 007/812/1645207

Industrial Nation,

I can't help but to notice the letters about an article, or something I

missed on christian industrial. I didn't notice a christian point of view though, at least not in issue#14. Well, here I am. I don't really know exactly what you mean by "christian industrial". I make ambient, acid, trance, experimental, and industrial music under the name "Human Knot Farm". I'm not sure if you are talking about preaching in the music or what, I don't really think I am preaching in my music. I just state my beliefs just like everyone else does. I do mention God in some of the songs that I sing in, mostly in a subtle way. My main focus is art, and I do love those pure electronics.

I first got into this music when I was not a christian about ten years ago. It was what I had always been looking for as far as electronics. And so you know where I am coming from, some of my favorite bands now are Air Liquide, Mouse on Mars, Download, Lassigue Bendthaus, and Haujobb. So, this man Matt says that for me to make the music that I love is like being a Queer Black Jewish Nazi for Peace or something. Well, the peace part is true.

So, what am I to do? Go make traditional christian music and not be myself? I don't think so! I am what I am, and do what I do, enjoy making music that is different, and non-traditional. Different doesn't make it bad.

I don't know why people are always attacking christians. I noticed that Lee started out in his letter talking about things that I agree with, and then he started attacking my religion for no reason that I could see.

The fact is that..."we are all hypocrites and sinners". That is why the world is full of all these horrible things that Lee talked about...(rape, AIDS, drug addiction, etc...). Oh, and by the way, I was a drug addict, and a drug dealer when I was an unbeliever. And a drug addict when I got saved. God doesn't care what, or who you are. You don't have to change, He changes you! I do know both ways of life, and I'm not going back. I truly was blind-minded back then.

I believe in free speech in music. I believe that everyone has a right to say whatever they wish. I'm talking anything. If you don't like it, don't listen to it. That's how I look at it. And that is how I go about my personal choices in music. (Oh, and anything from Bill and Rhys.)

Also, I don't personally believe that drinking alcohol is a sin. There is nothing in the Bible against it. It just says not to drink too much wine, and not to be an alcoholic. The Jews sacrificed wine to God and He said it was His food. Also, Jesus turned water to wine. I don't think He would have done that if there was something wrong with wine. Other christians may disagree, but basically, we all as humans disagree on some things, and nobody is perfect. We all have gifts, weaknesses, and strengths.

One more thing. There is this misinterpretation out there that christians think they are perfect, and better than everyone else. Not true at all! There was only one sinless person ever to walk this earth, and He truly did it. Because it was God in the form of a person. It was Jesus, the Hope of glory, the Son of God.

I doubt that you will print this letter, but maybe you

can understand as an editor where christians are coming from. I read your magazine for the wonderful info that I can't get too many other places. But we don't read it to be called names. But we get back to free speech, so be it. If you have any questions or comments, e-mail me at Acid human@aol.com.

Acid human

Dear Industrial Nation,

This Christian Industrial music flap certainly has the music nazis up in arms. As evidenced in past letters and interviews, musicians and listeners alike are not only experts on the strict boundaries and exclusivity of industrial music, but also on Christianity. This is why Christians want to jump on the industrial bandwagon. They too want to be all-knowing experts regarding every aspect of Christianity.

Since the experts all seem to agree that Christianity and industrial music can't go together, I would be interested and unafraid to read an interview from a Christian industrial music group, explaining why they think the two can mix. You have a great magazine, keep up the good work.

Sincerely,

Paige Elliot

Dear IN,

I would like to respond to Lee(ch) M. Barlow (issue #14) who wrote a response to Greg Powell (issue #12).

I spent many years as a monk inside a Benedictine Monastery, and there were so many things I learned from the people there and the discipline. One of the things I learned, and sadly, though, was people cannot handle what is truth. Mr. Barlow said "...why is it that theoretical and philosophical nihilism in the hands of artists is so frowned upon?" Well, perhaps, being an artist myself, we have a tendency to see things as intimately related with ourselves; we see things in "whole pieces" rather than fragments that have nothing to do with ourselves. So, as true Existentialists who feel every act we commit has an effect on the whole world, and taking upon ourselves that awesome responsibility and sadness, we turn around in our art and show our interpretation of internalized guilt at current conditions. We, then are the expression of truth. And for that, you are left open for attack by people who don't want to know that they are linked to the destruction of rain forests in their over consumption, and that we have all contributed to the greenhouse effect which will, someday, have an incredible effect on our lives, or that people who buy pornography and support that, are feeding the life beneath the subflooring which solicits, films, and exploits children.

Then comes the issue of Christianity. "Christianity", in itself, is neither good nor bad. It is what's done with it that makes it good and/or bad. We all know that Jesus Christ was a historical fact, like Hitler... they both really did exist at one point, and both have had quite an impact on today's thinking. But what I find most of all are people blaming the wrong person for this. Jesus Christ is not to blame here. There are people, in this country, practicing what they believe to be true faith based

on love when in fact, it is wrapped in lies, misunderstanding, and total fear. And this is where I wish we, as artists, could assimilate something new... or rather, something almost two thousand years old. The real Christians, at the time when it was actually something proud to be a part of, accepted everything in society. Christianity embraced those who were hated, shunned, and separate. It saw people as they really were, and avoided the mistake or "sin" of bigotry. Jesus was attacking the government for taxing people for forgiveness of their sins, for judgement passed when everybody else was just as fucked up as the accused, and he befriended anyone who needed. He was working toward correcting the self-esteem issues in people, he was trying to empower people to *think* for themselves for the first time in their lives. He didn't come to take away our minds. He wanted to open them. And because of that, he was viewed as one who was speaking the truth, and they had to kill him. As funny as that ends, well, that's pretty much why he was publicly executed. He told people they were full of shit, and they didn't like that. He told the government they were fucking people over with their taxes, and in undermining the monetary system, he was a huge threat to their society structure of control.

But the difference is he thought his actions through. Don't ever be caught making reactionary statements simply for the sake of opposition. That isn't intelligent. When you create your songs, or even your belief or disbelief, let it be truth that you have experienced on a personal level, and always be ready to explain what you mean because others will be slow witted and misunderstand and you can lead them to knowing. And because those people will react rather than respond shows that they cannot experience things as fully as you can. We all have different capacities for love, joy, laughter and sadness. I may feel suicidal over something that would make another sad, but that only means I feel it differently, and there will be those who cannot see how, and that is fine.

There will always be strife and injustice in our world, but please don't become hardened. If you do, you will crystallize and remain in one angry moment forever thereby limiting your capacity to experience things, and it will have a lasting effect on your ability to reflect back and create art.

Oh, and before I end, I have read a great deal about Anton LaVey (read his Bible, too), and I gathered that he really isn't a Satanist. I may be really wrong, but the interviews and writing I have seen have led me to believe that he views the need for a God or a Satan or a heaven or hell as weakness... that there really is nothing waiting for us when we are dead. That perhaps as we evolve over time, we realize we are our own creator and destroyer... or rather, our own god. He appears to be nothing more than a performance artist.

X-Monk Michael
Missouri

Dear IN,

After reading your interview with Chemlab in issue #14 I was very disturbed. Jared Hendrickson spoke of a recent visit in Virginia Beach in which the manager for Drill was assaulted by three Marines. I am

pissed by the behavior of some of our military members, who decide to take their new found skills and try them out on the very population that they are dedicated to serve. Of course the mentality of these individuals are similar to that of a rock, mindless, empty and void! I was also a victim of a similar act by two assholes who thought the industrial/goth scene should be their target for gratuitous violence. This unfortunately put me in the hospital for reconstructive surgery. Their reason for the assault was homophobia clear and simple. I would be willing to bet the excuse of the three Marines who assaulted the member of Drill was that they thought he was gay and should be eradicated. What is even more pathetic is how their superiors condoned the act. If there is ever a true reflection of our society just take a look at our leaders. Their paranoia of our music only reflects the truth of our message, we are not the violent generation, it is you. Wake up society! Our anger is towards your destruction. To the members of Chemlab and Drill I would personally like to apologize for the behavior of our mindless military. I hope this random act of violence will not keep you from our area in the future, for I am also a member of the military but have considerably more grey matter. I enjoy your music and look forward to seeing you soon. To IN, your magazine is relished for the treasure cove of bands you write of in your issues. I look forward to your next issue.

Sincerely,
Carter Cobb

IN,
I am looking for an old cd by PIG called THE SWINING. Does anyone at Industrial Nation have a copy they are willing to sell? I was reading the letters sent in from other IN readers. Why does everyone feel obligated to explain why Industrial music is evil or anti religious? I think the real question is whether or not the music is good. In the case of the compilation, every single track kicked booty. Awesome choice of songs. I'm looking forward to your follow up this summer. One last question. My favorite Industrial cd is WASTED SKY by NUMB. Do you guys like it?

Keep kicking ASS, Brad.

To: IN@ripco.com
Subject: Hey Nice zine
My name's Joe and I've been so disappointed in music zines since Dark Angel went under.

Well I like your zine, It's raw and ballsy. Keep up the good work.

I was trying to put together an Industrial/Darkwave/Gothic Benefit for Dark Angel. Due to a lot of moving and instabilities in my income, it fell through. Anyways if you need any help just ask..you have a fifty-fifty chance that I'll say yes. I live in Cincinnati. not many industrial bans based around here, but I'll do what I can.

Dark Faith Eternal (Dangel)
Joe Withnell

Hello IN,

I was reading the reviews in Issue 14 and came across the review for the Skold CD. I have the disc, it's OK. I thought you (an possibly the readers) would be interested to know that Skold is Tim Skold, formerly of

Shotgun Messiah (a cheesy 80s metal band that broke up partly because of the industrial direction Tim was taking the music in). Actually, I think I read an interview in IN with Tim quite a few issues ago.

Anyway...
Best Regards,
Todd

To: 'I'm Reading your Mail'...

When is someone going to wake up to the fact that 80% of all beat generated ino' is shite! Yet their are milestones such as Haujobb and Forma Tadre? Well I have a suggestion which regardless with what is right or wrong, matters not so long as I have at least a few future "Band" members. What I can not understand is why almost no-one incorporates "classical" instruments into their sound. Considering the odd occasion that they are the finished sound is a Unanimous winner worldwide (within our scene) of course Dejan Samardzic of Haujobb with their piano, violins and saxophone all combining to create masterful tunes which are not driven by a monotonous guitar riff. (No I'm not biased to the use of guitars. Contingence - Dominion is full of them and yet is one of the best albums I've ever heard!) But just to recap, did you all get that- You don't need guitars to be heavy....one more time? o.k. You don't need guitars to be sound heavy! Heres some examples of artists who have created some superb sounds without (and sometimes with but who've used classical instruments on sounds). Steril=transmissions pervious.(a). Psychopomps- 666 nights in hell (track Symphonie De la Mongue Soutterawe.) !ABofoRcENE=Elixya Lytique (A) and of course much of Haujobb and Forma Tadre= naugaton and much of Project Pitchfork. I've not bothered to research to create the perfect flawless letter. So to all the plain? We simpletons who are about to write in gaven to sound superior Point bother you're a Bone, but of course if what I've proposed has made you think that some writing, its positive or negative, lets hear your view.. But one thing, is for sure and that's that. This music is (for the majority of Releases) becoming very stale. I recently re-assessed what I thought to be a finely tuned 300 cd collection only to find that at least. 120 were Shite!! I live for powerful music but its such a disappointment there's less real talent out there. One further reason for incorporating classical instruments, would be the more likely recognition for movie soundtracks. after all movie are more and more aggressive, violent and action packed. What better source than industrial ? Ginno Monicone was great once (Good the bad and ugly)! But movies have come a long way since! Yet He's still being used for soundtracks. Brub or the new heir to the crown. Lets make IND' music something that's here to stay!

Tony

P.S. Pardon the poor handwriting but I write as I'm thinking. (Ed. No Shite!)

This interview with Crocodile Shop was conducted at DAMn! (Danse Assembly Music network!) studios, which is a space used for recording as well as being a meeting hall to those involved in the network. DAMn! is a sort of alliance of artists and businesses which work together toward a mutual goal: the perpetuation of technology as an aesthetic. The members of the network include Modern Design, Danse Assembly Productions/Publishing (ASCAP), the Tinman label, a handful of visual and literary artists, and of course, Crocodile Shop and its side projects (pro.GREX.iv, Division #9, and Subliminal Gravity). The group publishes DAMn! magazine on a close to regular bi-monthly schedule as part of its organized propaganda.

Crocodile Shop promotes their performances as part of this propaganda. They have enjoyed a seven-year career as electro-industrial purists, and now after being signed to Metropolis, they are beginning to gain the notoriety they crave. Their latest album, "Beneath," has won much acclaim and been a good seller for Metropolis. This album was licensed to Germany's Out of Line label. The German label is so enthusiastic, it is poised to put out a comprehensive remix album, "MetalWerks," which should be out at the time of this publication. In the near future, a follow-up album on Metropolis will be released and a tour of Germany is in the works.

I headed out to DAMn! studios to discuss their recent successes, but also to find out more about the intriguing network. I arrived at the building and was greeted by Mick Hale, the sociable frontman of Crocodile Shop. He led me through the railroad

layout of the studio, which opened up into a spartanly decorated sitting room. Russian Constructivist artwork hung in one corner. An action-painted canvas of the CS logo sat on the floor in another. Boxes of printed materials were piled high along the walls, containing things like back issues of DAMn! magazine, press kits, one-sheets, band photos and the like. These guys are their own vigorous press agents. The center of the room contained a small table, with four folding chairs fixed around it. On the table was a mic, with a wire that stretched across the floor and under a curtain into the next room. The next room was obviously the studio, and I was tickled that someone had gone to the trouble of rigging up a professional recording for our interview. Very hospitable indeed.

As I was thanking Mick for this luxury, the other two members of the band descended into the room. Werner, the brooding bassist, and man of few words (a tortured artist-type), quietly eased himself in a chair and sat with his arms folded. Markus, the proud Estonian/art historian/keyboardist, made a more bombastic entrance. Looking like an opinionated academic with his round glasses and classic accessories, Markus chided to me, "You know, when you get this tape home, you'll find that Mick has taken the liberty of putting hill-billy effects on just his voice. The three of us will sound completely normal, but Mick will have a growling twang."

This was some sort of in-joke, as the band sniggered a bit at the comment. The rest of us took our seats and our discussion went as follows:

WORK IS REWARD

By Elaine Nichols



IN: I suppose we should start with your move to the Metropolis label. Has that been a change for the better?

Mick: It seems to have helped us accelerate to the next level of musical renown.

IN: I see. Someone said that the sales of the latest album, *Beneath*, have been better than projected.

Markus: That's kind of what I understand as well.

Mick: Yeah, I think that in another place the expectation was surpassed was on the European release of *Beneath* on Out of Line Records. Out of Line licensed the material from Metropolis.

IN: And that's been selling well also?

Markus: Yes—considering that previously we were unknowns in Europe. People over there are excited to hear an electro band that's actually out of the US.

Mick: And actually electronic.

IN: But you strive so hard to sound like you're not from the US.

Markus: Maybe that's why we're doing so well in Europe—because we have a distinct Euro sound.

Mick: I don't think we strive hard to not sound American. I don't think we're into a lot of the same trappings that all the other American industrial bands are into. We don't have three guitars on stage and live drums. You know, we stick to the electronic thing, and when we open our mouths we don't sing in a country twang. Well, except for that one track, *Celebrate*, with the Nitzer Ebb "hick" vocal. What was that one review?

Markus: "Hillbilly vocals." (Another chuckle is shared by all. Apparently, some reviewer out there thought Mick sounded like some sort of hayseed. I don't know anyone who agrees, but it seems that Mick will never live it down. This was the second reference tonight.)

IN: I wanted to talk about what you're doing on stage lately, because it's so different than what you had been doing three years ago. You now use back-lighting almost exclusively—it's kind of mysterious to only be able to see the band in silhouette, as opposed to what you were doing...with your ban-

ners, etc..

Markus: The banners used to be a decoration, almost like a military tattoo that we put on

Celebrate and *Crush* used that so-called powerful imagery, but *Beneath* is an ultrasound photo.



stage. We were putting on a presentation, whereas now, the banners are still part of our identity, but now we're getting into something that we talked about even before we got into our military phase, which was this concept of a lot of back-lighting. The band is sort of obscured in this cloud of smoke.

Mick: I think what we try to do is to have a visual compliment to the music because there's a lot going on with the backing tracks. We play on top of it with additional live vocals that we don't have on the album tracks. There's more going on so we wanted to have a visual assault where it's almost painful to look at the stage as well as it is to listen to us.

IN: It seems that you've toned down a lot of the fascist imagery with your video monitors, or your strong man in the corner staring down the audience. Now you guys are doing a lot more jumping around and throwing those drumsticks.

Mick: Did I hit you with one?

IN: So have you completely abandoned your fascist imagery?

Markus: No, we haven't let go of political imagery.

Mick: Yeah, I'd like to not call it fascist imagery, let's call it powerful imagery that we've adopted to our uses. It's not just fascist, it's socialist as well.

Markus: It's also totalitarian. It's not a matter of pinning it down to a specific political camp.

IN: I've even noticed with your previous album covers, both

Mick: Well, our logo was on the back cover.

(More laughs. The CS logo is unmistakably fascist-inspired.)

Markus: We went a different way with *Beneath*. It revealed sort of a microcosm of itself musically. It became much more introspective. The music became more introspective, so the art needed to be introspective.

Mick: Also, as the title suggests, not the band per se, but a lot of our outlooks as individuals were being crushed under the weight of all these issues. *Beneath* did get very personal and introspective, as opposed to the previous two albums. And, of course, *Crush* is going to have very similar imagery to *Celebrate*, being it was mostly remixes of *Celebrate*. With *Beneath*, it's sort of the way the album itself goes from one point and dips down in the middle to a very sedate kind of, almost psychedelic mish-mosh of styles, and then comes back up at the end of the album. I think when you look at the discography for Crocodile Shop, that will be the album that is the lull point. I don't mean lull point in a bad sense, I mean it in a kind of desolate, given-up-on-so-many-things sound.

IN: You were a lot more free with *Beneath*, because I remember you saying once, Mick, that with *Celebrate*, specifically with Chris Randall's production, that Chris Randall did the opposite of what a producer usually does. What he did was simpli-

fy and minimize what you had, and with *Beneath*, you let loose because you didn't have that constraint.

Mick: Right. From working with a couple of different producers before him, mostly what they would do would be to add a lot of extra orchestrations to the music, more layers of stuff. I think what happened was Crocodile Shop was at a certain point when Chris stepped into the picture, we just had so many things happening at the same time. We needed somebody to come in and take the key elements of each track and say, "This part is more important than five people talking, or having ten drum machines, or cranking away sixteenth-notes all at the same time." It was a good experience in a way.

IN: Do you think he made you more palatable to a broader audience?

Markus: I think it put us on more of a definite track in terms of looking at music—the core essence. As dense as our music is becoming, it's a much more defined, clear sound. I like to think that our harmonies have become very dense, but not at the expense of our melodies. Whereas prior to that, we were trying to just get as much in there as possible. We'd have five or six counter melodies happening. So I think, to a certain extent, it put us more in the vein of a cleaner composition style. Not simpler, but cleaner.

Mick: I think what we used to do, before Chris Randall, was layer things on top of the basic song structure. Whereas now, we have a basic song structure and keep it, but layer things underneath it, so we don't obliterate anything that's palatable or accessible. In that way, I think it was a good introduction of a lot of people to the band because they weren't being hit over the head, right off the bat with too many ideas at once.

IN: Can we expect the same for the new album?

Markus: The complexity of the new album is happening in the harmonic part, but I think we've stripped down our melodies. I think our songwriting is very coherent. At the risk

of frightening hardcore fans, we're actually writing more of a pop structure now. I mean we've always been writing pop structure rather than free-form, eight minute long, rambling, synthetic...I think we've sort of hit on that with Pain.

IN: Oh, is that what the new album is called?

Markus: Yes.

(The album is complete and is expected out in Autumn on Metropolis.)

IN: Maybe I'll be opening a can of worms, but I was fortunate enough to see Predictions of Fire, the Laibach/NSK film documentary. Watching that movie, I couldn't help but think of what you guys are doing with DAMn!. I was wondering if your philosophies are influenced by, or reflect, Laibach and the NSK.

Markus: Our philosophies reflect Laibach. I'm finding a parallel with another movement, rather than an influence in what they're doing.

IN: Do you ascribe to their manifesto?

Markus: I agree with their manifesto. I take it and place it on a par with my manifesto, but I wouldn't look at their manifesto and say, "Yeah, this replaces mine." They come from a totalitarian state and use that to spread open-minded thought and the philosophies of NSK. I think we're working in a society that is so free that it is almost rebelling against freedom. We're placing restrictions on ourselves each day. We're also working on a cult of the collective individual.

IN: Someone once tried to describe the NSK movement to me as "the replacement of the State with that which is aesthetic."

Markus: Yes. I think it's a good way to describe NSK and I think it's a good way to describe what we do. I think the aesthetic has all the trappings there, yet it is not a political movement. It is an aesthetic movement.

IN: I think I read in an older interview that Markus said, "We're part of a movement which includes writers and builders and artists—an organized system of propaganda! We want the world to be full of clean-shaven youths!" or something like that. Does that



still apply?

Markus: That still applies. I think in the larger concept of the Collective State, which is what DAMn! is all about, that there's a core curriculum that we basically all aspire to. That is the most important thing. I think the goal is to educate the masses through collective thought and to promote responsible individuality. I think too many people are too willing to let other people make decisions for them. We want to convince people that if we all responsibly work together then we can forge a good future.

Mick: It's almost as if certain music television networks and large radio stations dictate to people what kind of music they should be listening to.

IN: That is the fault of the big record companies.

Markus: Yes. And these kids out there, this so-called "Alternative Nation" that exists, is willing to be told what is alternative by conglomerates. We want these kids to exercise some free-thought and deem their own "alternative."

IN: But isn't it a goal to be part of one of these conglomerates? Isn't it the dream of all musicians to be signed to a major label and make millions of dollars and have their grasping hands around the throats of these pliable kids?

Mick: It would give me great pleasure to kick Pearl Jam off of the charts. Not because of the style of music, but because it would be advancing our agenda, which is, of course, completely different from their agenda.

Markus: Going back to Laibach: Laibach is not afraid of becoming part of the machine in order to show the parts of the machine. We are not opposed to joining the machine: signed to a major label and to be promoted heavily, and to use that as a method of promoting our agenda.

IN: And your agenda is better?
Markus: Yes.





IN: So Buzz, do you have any favorite tracks off the new album?

Buzz: I would probably say...umm, I like Fangs of Love, Dope Doll Jungle, I guess.

IN: Any special reason?

Buzz: I think because they were really spontaneous when we did them, Dope Doll Jungle we just did in the matter of an hour or something like that. They were some of the last tracks we wrote, actually.

IN: What is the release date of the new album, A Crime For All Seasons?

Buzz: Good question. I don't know that kind of stuff. The end of May, I think. I think it's like the 27th, but I could be wrong.

IN: So why the move from your former label Interscope to the smaller label Red Ant Entertainment?

Buzz: Well, after we released 'Hit and Run Holiday' it was pretty much a mutual agreement.

IN: Really?



Buzz: Well, yeah, Interscope, they weren't happy with 'Hit and Run Holiday.' They didn't really promote it or do anything for it, and they deleted it after it's first run. And we were like, 'Well, fuck you too.' So, it was just as well, because Red Ant has been really cool. They're really hyped up about the new record. We haven't seen any enthusiasm from a group of people like that in a really long time.

IN: So what was the response you got from fans for 'Hit and Run Holiday'?

Buzz: Well, to me, I think it's probably the best album because it's so different. We really tried to make it an entity into itself. You can put on any track from 'Hit and Run Holiday' and know it's off of 'Hit and Run Holiday.' With some of our other records you put on a track and you're like, 'Is that off

Confessions or is that on Spirits?' With Seasons we wanted to do

Look out! My Life With The Thrill Kill Kult will soon be on their way across America, ripping hell up by it's very bowels and delivering it to your front doorstep. Yes, these delivery men for the apocalypse are about to release their sixth LP just for you special little people. I have to admit, I was very excited when I found out I'd be interviewing Buzz McCoy, technically one-half of the creative Kult mixture. But then one chilling thought hit me, how do you interview someone who doesn't have an answer, or rather, a constantly changing answer and the attention span of a poodle on crack? Well, here's what I came up with...My Interview With The Thrill Kill Kult.

by Kwyn Shelley

my life with the
Thrill Kill Kult

"Once I get into the studio and start working on new stuff I get bored with that and I wish I was back out on the road again. I'm never satisfied, it's a vicious circle."

something different again, that's what we were trying to accomplish on that.

IN: Any regrets about 'Hit and Run Holiday'?

Buzz: No, none at all, I love that record.

IN: You guys always put on an outstanding live show, do you have any special plans for this tour yet?

Buzz: It's gonna be more of a rock show, drums, guitar, a lot less like the



all the drum parts.

IN: How do you start on a new song? Music? Samples? Vocals?

Buzz: We usually get an idea or maybe

Buzz: Oh, just a wide variety, everything from Aerosmith, Blue Oyster Cult, to Donna Summer.

IN: Aerosmith?!?

(laughing)

IN: So, since you never wanted to be a band, do you get a feeling of animosity from other bands that play every night for ten years and still don't get signed?

Buzz: Maybe, I don't know. We're more



Holiday tour. Every time we go out it's pretty much a different look, a different vibe. So we're going out and playing more of a rock show, older stuff that has a lot of guitar in it. We're just starting to put it together right now.

IN: When do you start touring?

Buzz: June 4th we go out starting in San Francisco. Then we're going clockwise around the country. We'll be in Chicago somewhere at the end of June, I think.

IN: From what I understand, you and Groovie basically do the album yourselves and then pull in people that you think would work well with what you've already done, is that correct?

Buzz: Pretty much, that's how it goes, yeah. We get together and do it all and then decide what kind of voice we need here, or bass, or whatever. Pretty much do it all. On this album Cinderella Pussy is vocals on a couple of tracks. I played

one sample, just sit down and say, 'O.K., what are we trying to do here?' Lyrics usually come later, we don't start with the lyrics. We just start with a groove and an idea, sort of a musical vision in our heads, where we want to go with it and then the lyrics and other instrumentation all fall into place.

IN: Who's touring with you this time?

Buzz: She [Cinderella Pussy] will, Levi Levi, and a drummer and guitar player that have yet to be named.

IN: Since you started out working on a different project, not wanting to be a band, do you have any musical influences?

Buzz: I don't listen to very much music, actually. I have a radio in my truck, but it's like pop radio. I don't have MTV or anything like that, so I'm pretty out of touch with new bands. I still have some old records that I listen to.

IN: Like what?

like a techno band, that's all like samples and not really like a band, doing what we do. But you gotta realize, we're not in any competition with that kind of stuff, we're just more of a performance. We don't like to think of ourselves as a band. We play band in this sort of strange world we live in, where we just happen to have to play rock clubs.

IN: Where do your names come from?

Buzz: They're from the movie we were working on when we first started doing music. We were just trying to come up with the craziest names we could think of, and they just stuck.

IN: If someone had never hear any TKK before, what album would you give them to listen too?

Buzz: Spirits, because it's the first chapter. You wouldn't give someone a book to read and tell them to read the last chapter first. So, I would start with Spirits.

IN: Do you think the absence of Thomas Thorn from the band has taken away the dark evil feel that old TTK albums such as Spirits had?

Buzz: Who? Oh, Thomas. Well, he was never really in the band, he just played keyboards for a little while. So, one day he's like, 'I'm going to start my own band.' And we were like, 'Fine. Go start your own band.' So, he was never really in the band, he didn't really have any influence.

IN: Have you heard any Electric Hellfire Club?

Buzz: No, but I know the kind of stuff he used to listen to, so I can imagine what it sounds like.

IN: When you guys are touring, is it a job to you or just a big party?

Buzz: Well, I mean, we take it seriously. We know we have a job to do, but we also want to have a good time. You know?

IN: How long ago did you relocate to California? Do you ever plan on coming back to Chicago?

Buzz: I just moved from L.A. to San Francisco. I've been in California for a few years. I get really antsy, I have to keep moving every few years or so. I don't plan on moving back to Chicago. I still consider it my hometown, even though I only lived there for like 5 years. I love Chicago, but the weather sucks.

IN: It's snowing today.

Buzz: Yeah, it's 75 degrees here today, and you ask me if I want to move back to Chicago?

IN: Yes, you have a point there.

Buzz: But, Chicago is cool, I love Chicago.

IN: Everyone and their mother asks you when the movie is going to be finished, I'm sure you'll get it done someday. So, what is your favorite movie?

Buzz: Umm...I would have to say 'Sister's of Fate.' The imagery is so great, it's like beyond—Ken Russell and Fellini. It's just like every scene is just spectacular, and it goes by some other name too. I showed it to somebody once and they went, 'Oh my god, this isn't 'Sister's of Fate', this is something else.' And I'm like, 'Well, my version is called 'Sister's of Fate.' It has another name too, but it's a pretty bazaar movie.

IN: Do you have any plans to do anymore movie soundtrack work?

Buzz: Nothing that I know of right now. But we aren't always aware of everything that's proposed to us it goes through other people before it gets to us. So sometimes it's just turned down because they know we wouldn't be interested, but we've never turned down anything that was actually brought to us.

IN: Have you ever had any crazed groups come after you because of your references to drugs, pornography, satanism, etc.?

Buzz: Not for a really long time. When we first did our very first tour and we were going down around Florida, there were some signs in windows and stores and a few people maybe out front, something like that. At the time, the name was controversial. Of course, now we have this other sci-fi UFO cult, cults are back in now.

IN: Anything violent ever become of these protests?

Buzz: No, just a couple fucking Christians with



Ghastly



Issue #8 Featuring: Centurioners, Orbital, Pig, Kevorkian Death Cycle, Patchworks, Jim Balent, Rat Scabies, Sildal, Advent Sleep, TDT, Switchblade Symphony, Sunshine Blind, plus a whole lot more...

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A

signs or something like that. They didn't have anything else to do with their time. That's all it was.

IN: Are you always in a TTK state of mind, or do you like to get a chance to get away from it all?

Buzz: I don't get that chance very often. That's something I have to make myself do. TTK is kinda how I live. It's a big part of me. Both myself and Groovie,

we pretty much live and breathe it all. Going to Spain a couple weeks ago for a couple weeks, that was like the first time in years that I got away and didn't have to think about work at all or anything. No one knew anything about me or anything.

IN: So what do you like to do in the little spare time you get?

Buzz: Like athletic stuff?

(laughing)

IN: No, just whatever you do.

Buzz: When I'm not working on the band and chasing after my crazy dog, I go to the beach a lot and hang out with my dog and smoke a lot of pot, stuff like that. I like to go up in the mountains four-wheeling in my truck too.

IN: So how old are you guys?

Buzz: We're all in our thirties now. We're pushing up there.

IN: What do you like to do most musically, writing, performing, remixing?

Buzz: You know what, I like it all, but I get really sick of it all quick. When I'm touring, I can't wait to get on tour, but then once I'm on tour I can't wait to get back to the studio and start working on new stuff or whatever. I have an idea, or I want to work on some new sound, I get so sick of hearing the same songs. Then, once I get into the studio and start working on new stuff, I get bored with that and I wish I was back out on the road again. I'm never satisfied, it's a vicious circle.

IN: Is there anything in particular you want people to know about the new album or TTK in general?

Buzz: No, it's just another chapter in the tale.

IN: How many chapters do you think there will be?

Buzz: I guess until we croak. I'll just keep on coming back.

Kill
And you should see the new CD, I just got a copy. The disk and the cover and everything, it's on one of these new digitech things, it's really cool. It's about time they made a CD case that was practical.

IN: And you still do all your own artwork?

Buzz: Oh, we do all our own artwork, yeah. It's just another part of it all. You know? Getting the right images. Every now and then somebody tries to do something for us, like the label. On all the promo stuff they're always sending me stuff like, 'Can we use this?' And I'm like, 'No, this sucks.' Then I have to spend a couple days trying to get images to send back to them so they can fuck it all up again. But, you know, we have to find all the images because nobody else can do it right.

Kult
So, there you have it, straight from the man himself. Look for the new release *A Crime For All Seasons* out soon. New and old fans of TTK should be pleased with this effort. And as I was walking home from the office, in the cold pouring rain, one thought kept passing through my mind, 75 degrees, 75 degrees, maybe TTK aren't as crazy as people think afterall.

R A N D O M S A M P L E S

by Todd Zachritz

Here again is the lowdown on some of the more experimental music that readers of IN would do well to look into. There's a lot of music out there that just isn't being heard. Often the problem lies in distribution, since many of these artists are releasing and promoting their music by themselves. Other times their labels can't afford to send out hundreds of promos to radio or full-page color ads to all the magazines. This column is to help in exposing some of these lesser-publicized releases to you, the fans and dedicated listeners. Obscure or not, here are some recent releases that I feel are worthy of your attention.

New Jersey's Smersh have been a secret of sorts for most of their 10+ years in existence. Their cassette release, "Join The Radium Girl Fun Movement," shows their great, noisy, electro-beatbox experiments off quite nicely. It's just one of numerous vinyl and tape releases by this group that predates even Meat Beat Manifesto in their mingling of heavy, heavy riddims and surreal sampling. Quirky, imaginative, and, I have to say it's about time for a CD release. Labels? (IMMP, POB 418, Princeton, NJ 08542, USA)

Another unsung group is Stars Of The Lid from Austin, Texas. Their CD, "Music For Nitrous Oxide," is an excellent ambient/drone album that will fit in well next to your Spacemen 3/Main/Labradform collection, if that's your sort of thing. Within these 76 minutes you'll find a countless array of detailed, subtle, and organic sounds that gently cascade to-and-fro in the mix. As hypnotic as Zoviet France and as sweet as Spectrum, Stars Of The Lid are creating experimental music that's timeless and distantly beautiful. (Sedimental, POB 4144, Austin, TX 78765, USA)

I've written of the Voice Of Eye/Life Garden collaboration CD, "The Hungry Void Vol.1:Fire" before. Now Volume 2, "Air," is out, and it's just as intense and atmospheric. These 2 groups utilize only handmade and traditional instruments to create very warm, passionate, and dark soundscapes. Voice Of Eye's simultaneous release of their "Transmigration" CD is along similar lines, and easily comparable to Lustmord's classic "Heresy" album, but perhaps more dynamic and evolved. Shifting, enveloping mists of amorphous audio terrain that's challenging

and beautiful in it's stunning textures. (Cyclotron Industries, POB 66291, Houston, TX 77266, USA)

Similar, yet more electronic in nature is the collaboration between Robert Rich and Brian Lustmord, entitled "Stalker," appropriately. These veterans of the dark and light electronic/ambient scene here pool their talents to come up with an album of sinister soundscapes that put most of their "peers" to shame. With great subtlety and restraint they successfully paint a bleak picture of a mysterious and brave new world that you'll want to visit time and time again. (Hearts of Space, POB 31321, San Francisco, CA 94131, USA)

Moving into the harsher arena, there's the prolific noise-artist Bacillus, who's released several cassettes of his agonizingly brutal feedback explorations. His recent titles, "Epidemic," and "Black Plague," (as well as a side project under the name Womb) have proven Bacillus to be one of the most potent, scalding, corrosive, and damaged new artists working in the noise realm. It's the sound of your body expelling it's own putrefied organs just before death. Or something like that. (Clotted Meat Portioning, 2244 Murray Hill, Cleveland, OH 44106, USA)

Mason Jones has been a major figure in the development of the post-industrial noise scene here in the states. His own personal musical vehicle, Trance, have a wonderful new CD called "Augury." This time, Trance veers off into what's been vaguely called "isolationist" territory, meaning it's basically very dark, atmospheric, and filmic sort of ambience, comparable to the classically-based early work of Coil. Really. It's that good. (Charnel Music, POB 170277, San Francisco, CA 94117, USA)

Ben Neill is a classically-trained composer, but his "Green Machine" CD isn't as highbrow or arty as that might imply. Here, he combines natural, organic sounds with electronic effects and his own "mutantrumpet," resulting in a rich stew of electro-ambient gurglings that really feel "green." A pleasant, unusual, almost jazzy music, far removed from what's been passing for "ambient techno" these days. (Astralwerks/Caroline)

Sound painter PBK has been quite active for many years, producing some varied and very unique post-industrial

soundwork, both solo and in collaboration with other artists. His recent cassette, "Life-Sense Revoked," features some collaborations with vocalist Jarboe (of Swans) as well as more of his amazing landscapes and noise sculpturings. He has several other recent releases available as well, including "Listening To The World Vibrate" and the PBK/AMK collaborative effort, "Shifts in Strategy," all of which demonstrate his talent in creating otherworldly and abstracted electronic music. Write to him for a catalog of available releases. (PBK, POB 514, Swartz Creek, MI 48473, USA)

Finally, many of you are familiar with Mark Spybey's work with cEvin Key in Download, or his work with legendary UK soundsculptors Zoviet France. His solo project Dead Voices On Air is a continuation of his work with the Zoviets, mixing toys and other unconventional "instruments" with various electronic effects to create a jagged sort of organic cut and paste feel. Taking cues from ambient, tribal, musique concrete, and noise musics, DVOA's newest CD, "Shap" presents a number of new textures and sounds that are much closer to the music of the now-defunct Zoviet France than any of the other splinter groups like Rapoon or Horizon 222. Unique music. (Invisible, POB 16008, Chicago, IL 60616, USA)

I hope this has kindled your interest in something and will encourage the support of uncompromising and experimental musics like those mentioned above. If you have any comments or wish to send your music for review (either in this column or in my magazine, Godsend), please write to me at the address below. If you wish to sample some of this music at a good price, check out my 90-minute international cassette compilation, Of Sound Mind. It contains mostly unreleased or exclusive tracks by sound artists like Psychopulse, Merzbow/Arthur Potter, Robert Rich/Amoeba, The Beautiful People Ltd (featuring Jarboe of Swans), PBK, Stereotaxic Device, Illusion Of Safety, Konstruktivists, Vidna Obmana, and Trance. It's just \$6 postpaid to anywhere in the world. Make payments to Todd Zachritz, 1401 Fuquay Road, Evansville, IN 47715-6219, USA. Thanks for reading this and for all the encouraging comments I've received in response to this column.

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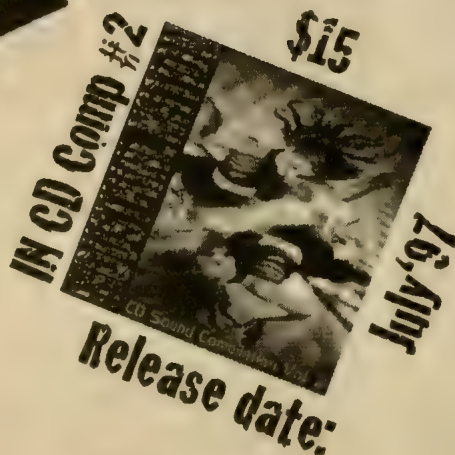
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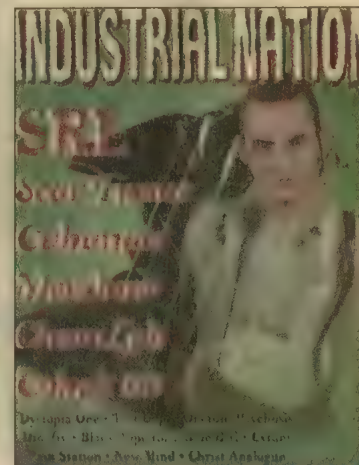
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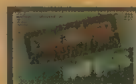
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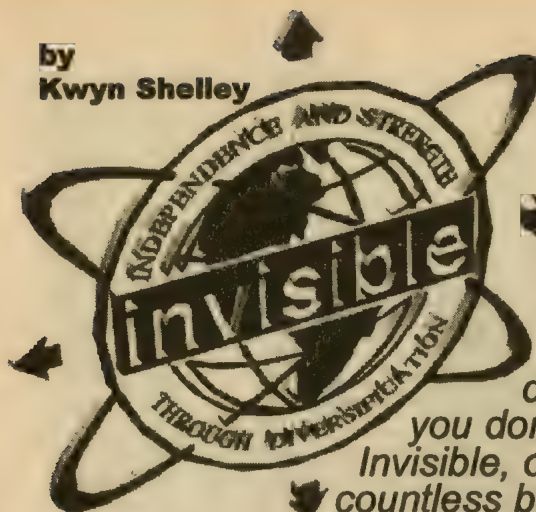
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by
Kwyn Shelley



Martin Atkins

If you don't know who Martin Atkins is, crawl out from under your rock every 10 years or so and get a clue. Martin has been making kickass music since you were in diapers. He is a living testament to the ideal of, that which you don't have, you make yourself. He started his own label, Invisible, out of his loft in New Jersey. He has been a member of countless bands, a producer, a writer, a real renaissance man. He's not the type to sit on his ass and wait for things to happen, he makes them happen. He takes no shit, tells it like it is, and you know how we just love that.

IN: I think that by now everyone knows how Pigface began.

MA: Do they?

IN: Well, everything came together on the Ministry- The Mind Is A Terrible Thing To Taste Tour, right?

MA: I give Al credit for bringing everybody together, just as a nice thing to do, because he did. He asked me to drum on that tour, he asked Ogre to be on that tour, and Chris Connelly. So, in a way he brought everybody together, but in another way, he brought us all together to be this Ministry cover band and that just seemed absurd to me. As much as I enjoyed being on that tour, I think it's a great tour, it just seemed crazy that all of us were there, and what could happen? Nothing did happen, except that we did great versions of those Ministry songs, and people got arrested, and things got really crazy, but it didn't go past that. And I wanted to say, 'Hey, what are these guys up to?' KMFDM were the opening band on that tour and all kinds of things happened. En Esch jumped out of a burning building and shattered his arm and his hip and bits of his brain. I wanted to get something more out of that whole experience than just a Ministry tour pass on my tour pass wall of fame.

IN: So would you say that Pigface was created as more of a stress release or an outlet for what you saw as wasted talent?

MA: No. I just thought that chemistry of one kind wasn't being explored, that's all. I just felt it needed to be.

IN: Isn't that why RevCo was created?

MA: I don't know. I did get a snotty fax at one point, from I can't remember who, saying, 'Afterall, this has all been done before by RevCo.' Which, I don't know that that's true either. I think that RevCo was a bringing together of different people, constantly changing line-up, that all performed the same songs to the same backing or whatever. I don't think RevCo was a musical experimentation, I think it was more of a social experiment.

IN: Who is actually in Pigface now?

MA: Everybody who has worked in Pigface in the past is still a Pigface member. I mean, there's no reason to fire anybody from Pigface.

IN: Are there any new additions?

MA: Mick Harris just sent me a tape with some bass lines on it. There are new people involved constantly, but I'm just reach-

ing the point with Pigface of saying, 'Alright, it's Pigface.' If there's a band that's asked for some trust, that I think should get some trust is Pigface. I don't think anybody's been to a Pigface show, apart from some people in New Orleans one night, that have been remotely ripped off by a show or anybody who's been ripped off by a Pigface album. I've seen some releases on Fifth Column that list so many names, it's like the name dropping

is so, well, somebody said, 'The name dropping is so heavy you have to wear industrial safety boots.' I think one of the Dessau albums lists Rich Patrick from Filter. He left his guitar up on the corridor of the studio where someone was recording something and it accidentally was recorded because it was so loud, and then they gave Rich Patrick a credit on a Dessau album. I see that stuff, and we had Dessau do some dates with Pigface, and then the next set of outs I see from Fifth Column, all of those names, and non-names, and link names, and somebody who knows somebody in another band, and somebody whatever, then it's like, 'And they just toured with Pigface!' So I'm just completely turned off by the name listing. I think what I'm going to do with the next Pigface album, although I've just told you Mick Harris is involved, is just say, 'It's Pigface, either buy it or don't, I really don't care.' I don't think Pigface has got anything to prove, and just no

more of this name shit. The Notes From Thee Underground album, everybody is on it except Elvis Fucking Presley. It's just, if you don't know what Pigface is, a few names on the cover isn't going to make any difference. And I'm tired of that from promoters as well. The last few shows we did, the first question was, 'Well, who's in the band?' I said, 'Well, what does it matter?' There's the band, and then there's people who show up.



Two tours ago there was the band, which was ridiculous, and there was Genesis P-Orridge, and Casper Brocksmith, Danny Carrey from Tool, and a linebacker from the Bears. I mean, who cares what the line-up is? And the answer to that question is everybody, except me.

IN: Since you don't like to plan anything out for Pigface, are you ever afraid of nothing happening?

MA: You mean Pigface ceasing to exist?

IN: No, just a docile period.

MA: I think there's just been one.

IN: Does that bother, or worry you at all?

MA: No. There are times when it's good to push, and there are times when it's good to do other things. It's not like I need something to do. Which I think I'm lucky in that regard, I've always had a few different things going on. When I was working with Ministry, I insisted on Killing Joke that they let me take a break from Killing Joke to work with Ministry. So, I cancelled a Killing Joke tour to do a Ministry tour. I think it's healthy to have several things going on, not to be in several different bands, but just to have several different interests so that you're just doing something. Things stay fresh, you do things because you want to do them. Things prioritize themselves, rather than a band that shouldn't be touring insists on touring simply because they're bored, or they think they should be doing something. Get another job, do something else, tour when it's right.

IN: Has there every been an idea you had for Pigface that didn't turn out how you had expected, or failed altogether?

MA: Yeah, the inflatable boat that we'd launch on top of the crowd. The first time we did that was in New York and there wasn't enough of a crowd to hold the boat up. Mary Byker went zoomin' out on this inflatable boat and he just hit the floor. Trent was at that show, Trent's done two shows with Pigface and that was one of them, Ogre was there, everybody was there. The guy who played bass for Gwar was there in his Gwar costume. I mean, it was pretty strange, and I think it was like 250 people in the crowd. So, there's been times when the idea of Pigface doesn't work. There's times when it

pisses me off, there's times when the whole idea is so overwhelming, logistical-

ly and financially, that it stifles my creative input to Pigface. It's just, 'So what's the fucking point?', ya know? I end up arguing with promoters in L.A. saying, 'There isn't enough light, and the sound system, and if you don't have some more low end in here by 4 o'clock you can fuck off.' Confrontational shit to get more low end for a sound system to make a more successful vibe. But in taking care of the energy of the room, sometimes my energy is just completely depleted by the end of the day. Sometimes aggro like that gives me energy. So, I only have so much energy and there's only so many battles you can fight and sometimes at the end of the day I'm sitting on my drum kit exhausted.

IN: You have already worked with a great deal of people in your career, is there anyone with whom you'd like to work with that you haven't had a chance to?

MA: Gary Glitter, and Harvey Keitel, I'm sure there's more. The great thing about Pigface is like when Christina Petro bellydanced with us, we just bumped into her walking down the street. I think she wanted to get into the show, and we're like, 'Well, what can you bring to the performance?' She's like, 'Well, I'm a bellydancer.' 'Alright, let's go!' Ya know? Things like that. The great thing about Pigface is the energy, and when it's great it's always a surprise and it's new. Although, half the time, I'll be like, 'Alright, Casper Brocksmith's flying in from Germany to Seattle, we need to rent this equipment.' It's not like a surprise. But when Genesis did his first show with us in San Francisco, I was floored by how instinctively he understood what was going on with Pigface and how he just gave and put all of himself into it without fear. You know when you're talking loudly in a bar and the music stops and the bar's silent and you're screaming and you look like a complete prick? Well, you would think that on stage with Pigface, not knowing the songs, and even if you knew the songs you don't know even know how the songs are going to go that night, you'd think that he'd be holding back or not letting go or not giving all of himself. At the first show that he did with us he transformed the way Pigface was, which made sense to me. If Pigface was



Fook You '92: Paul Raven, Mary Byker, William Tucker, En Esch, Andrew Weiss, Martin Atkins, Chris Connelly



Pigface Team '94: Dirk Flanigan, Meg Lee Chin, Christina Petro, Charles Levi, Ogre, Martin Atkins, Bobdog, Mary Byker, Curse Mackey



Pigface Team '95: Genesis P. Orridge, Hope Nichols, Jim Marcus, Martin Atkins, Louis Svitek, Flea, Barb Hunter, Ogre, Lesley Rankine, Dirk Flanigan, Andrew Weiss, Paul Ferguson

Pigface the night before, then along comes Genesis P-Orridge who gives all of his energy, then of course it's going to be completely different. It's not going to be Pigface, 'there is no god up in the sky,' with Genesis singing backing vocals. Everything changed, rhythms changed, our vibe changed, the energy on stage changed, and that's how it should be with the different numbers of people. That was a great surprise. I've forgotten what your question was, but there's an answer.

IN: So do you consciously make an effort to change the sound of each Pigface album, or is it just a metamorphosis of all the different artists contributing?

MA: Well, whoever's involved brings whatever. Bob Dog was here from Texas today playing sitar. Whoever, does what they do, it changes everything. I think that some of the ideas have become a bit more focused. There's still an energy to Pigface recordings, but I don't go out of my way to do anything other than fuel myself at this point. I want to do things that I enjoy, and things that fuel me, that make me excited when I'm doing them. I don't get excited about, 'Oh wow, this record's going to do really well and I'm going to get some good reviews for this one!' It's really meaningless. A great review is nice, but I enjoy a really well-written slag review as well. I've laughed at some really, just really vicious, malicious stuff. I'm trying to think, I know Jason Pettigrew has done some really great nasty, twisted, sarcastic stuff. I guess if you can't create for yourself, as soon as you start to change things because somebody told you the drums were a bit nasty, or somebody said, 'Well, you need more saxophone on that track.' As soon as you start trying to please anybody you might as well just give up, because all there are in this business are more and more people to try and please, and if you go down that road, you are fucked.

IN: What do you think about people saying that bands like Ministry and KMFDM seem to have a more metal sound than industrial lately?

MA: I didn't know that the sound of KMFDM had changed from their first record. They sounded like they're trying really hard and they still sound like that. I don't know what's up with Ministry. I find it very strange that Al is so embarrassed by early Ministry, because great memorable songwriting that touches a cord in people has a value. That's all I try to do. Ten things happen, and I don't mean this in a musical term, but this harmonious chemistry happens that is still electrifying, and he's done that. I don't know what's up with Ministry. I couldn't believe that last record, what was that about, I found it really dull and boring, I don't know what's up with it. See, to me there's a heartness, there's an uncompromising. If something wants to be really sweet and have layers of harmony and whatever, then the hardest thing you can do is let that song be that, and not say, 'Well, we're KMFDM and that song has to be this and this.' Do you know what I'm saying? It's be true to whatever you're creating.

IN: How do you feel about the lack of exposure industrial bands get from radio and MTV?

MA: I think if industrial bands continue to show the same lack of imagination that they've exhibited for the last three years, then it's a fantastic thing. I thought that industrial was some new umbrella term under which anything could happen, anything was allowed to happen. So, here's Pigface, this supposed industrial supergroup, and we have bagpipes, chello, sitar, Christmas tree lights, trees, whatever, and to me that was industrial, just having a good fucking poke around in the attic of music. What do four bagpipes sound like on stage? Well, I don't fucking know. So we hired some bagpipe players in Philadelphia, and not like some vast experiment, I mean, we were all in the audience watching our bagpipe intro. I thought, well this is great if this is what industrial is, then it means it's anything because that's what punk rock was in 1976. It was anything, it was anarchy, start your own label, question everything and work to make a difference. That's what punk rock was in 1976, and that's become some Green Day bubble gum whatever. So now, here it is, sad to say, but I've seen some really lame metal bands with a couple of oil drums on stage thinking that they're industrial. Christ Analogue are playing tonight. I was listening to their record and there's some really sweet vocals, sweet non-distorted vocals on their record, and I thought, 'Well that's interesting.' It just struck me how few harmonies and how few sweet vocals I've heard from industrial music. If you listen to early Psychic TV, or late Throbbing Gristle, or early Throbbing Gristle, it's experimentation in what sounds could do, and there doesn't seem to be much of that going on.

IN: Would Pigface still exist without you?

MA: Oh, would Pigface be able to do something without me?

IN: Yes.

MA: Yeah, I don't supervise people's output, but I think as the person that's lost an awful lot of money exposing Pigface then I'd be pretty pissed if that wasn't channeled through Invisible. So, I think the artistic side of me wouldn't have a problem with 10 members of Pigface getting together and doing a Pigface record, but the guy who's come back from several tours \$60,000 in debt would have a problem if that release didn't come through Invisible. If that makes any sense.

IN: You do so many things, from producing, to writing, to performing, what is your favorite?

MA: I think my favorite thing is that I don't have a favorite thing. Being in this space [the studio], although I'm starting to hate this room, is great, because I can run into the back and do some screen printing, or work on ideas for covers or something and come back in here and noodle around on the computer, or go over the concert stuff, and go in the stairwell, or get on the phone in the office, do whatever. And sometimes I think that I'm incredibly lucky, and then I remind myself that this is nearly 10 years of Invisible and I've done nothing but work very hard to give myself this luck of being able to have my own creative space.

IN: Do you prefer working in a band with just one drummer, or in a band with more

than one?

MA: I was going through this two and three and four drummer thing. One Pigface tour was myself, Joe Trump, Ziggy from the Sugarcubes did a couple of days, Danny from Tool did like ten days with us. We had four drum kits in a line and that was pretty wild. Not just from a musical point of view, because if you're drumming with somebody then you have to, it's like a synchronized ballet. Meaning, apart from however it sounds, you have to be moving at the same time, even if you do it badly and you're not drumming exactly together, then your movements are really close together. So, everybody does the same drum roll at the same time, it's pretty wild looking, so I like that. That began with myself and Paul Ferguson in Murder Inc. I invited him to join Murder Inc. because he was the original drummer in Killing Joke, and I spent three years playing some of his drum stuff and I felt like I was inside of his head already. It was just an experiment to see then how the two of us would work together, and we went on from there to do a lot of the drums that were on Notes From The Underground. So, it's just more experimentation.

IN: With so many people coming and going from Pigface, what do you do regarding royalties?

MA: In terms of Pigface?

IN: Yes.

MA: In terms of Pigface we do pretty badly. In terms of accounting to people, as I said, one tour we came back from the tour and I sat in the office and the bus company guy came up and said, 'Alright, we just need \$6,500 and we'll be on our way.' So we have spreadsheets that divide up every song on every Pigface record, and people get money occasionally, but it's pretty rare.

IN: So do people come into Pigface expecting not to get paid, or have there been some conflicts?

MA: I think it bothers, strangely enough, it bothers the people who have gained the most from Pigface. People like Ogre are pretty gracious about the whole situation. They'll come out on tour, get paid a very small amount of money and enjoy the experience, like Andrew Weiss or Charles Levi. But there are some people who have this great experience and, god forbid, they have only \$200 at the end of it after they've been around the world. I think early Pigface was unfortunate, I didn't understand my business as well as I understand it now. The way I deal with structure, through touch and go, was a profit sharing deal with everybody in Pigface sharing in the profits. Although, the other side of that coin, which I didn't realize at the time, is everybody wants to share in the profits but it doesn't follow that if a tour comes back \$60,000 in the hole that anybody who's on the album that we're promoting would go, 'Oh, well here's a grand.' It's like, the buck stops here. So at the same time that nasty reality hit me right between the fucking testicles, that a few people within Pigface decided that, not only did they not like the profit sharing plan, but they wanted mechanical royalties for songwriting as well.

Choosing a topic for my column is like offering a friend a jelly-filled doughnut, when I know it's actually juiced up with donkey semen. [The intent of this analogy was to depict the difficulty of a particular chore, but it didn't hold up when I tried it out. Not only was the ploy easy to execute, it was damn funny. Deciding on this issue's topic, however, is still a struggle.] Doughnut anyone?

How about if I deal with cover songs, seeing as how the synthcore movement has been inundated with emulators for the last couple of years, especially with the barrage of "tribute" and concept albums. On one hand, these releases can be more annoying than an Angela Lansbury porno, but when they're done correctly, it's like selling a bad gram of coke to some fourth graders and not getting caught after they o.d. in the sandbox.

In the following paragraphs, you'll learn the different types of renditions, as well as the legal technique for clearing a song. If you're not interested in my topic, but you've stumbled into this column unexpectedly, now is the time to flip to the letters-to-the-editors page. I think I saw one about a goth girl who accidentally put food in her lunch box.

I've analyzed the concept of covering a song and have come up with a handful of variations.

Originally my list contained only two types - "shitty," and the less frequent, "kind of amusing" - but I've expanded it to a more detailed breakdown. If you internalize my prose, you'll hit your target audience like driving a steamroller across a field of crippled bunnies.

Choking on STAPLES

By CHASE

IF YOUR MUSIC SUCKS, YOU CAN ALWAYS COVER SOMEONE ELSE'S (AKA SWEET DREAMS SYNDROME)

The Different Types of Covers:

1. **The Parody:** This is the act of mocking another band. A good example is the Lords of the New Church interpretation of Madonna's "Like a Virgin." The intent of their cover was apparent in their video in which the male singer paraded around in a dress and acted silly.

2. **The Homage:** When a song is covered in the form of praise. John Wesley Harding's acoustic version of Madonna's "Like A Prayer," proved the song was good enough to be powerful with the most minimal of instrumentation.

3. **Recontextualization:** Altering a song's meaning without necessarily changing the lyrics. Babyland's version of Madonna's "Burning Up" had the opposite tone of the original (thanks to Dan's aggressive punkrock delivery), while Ciccone Youth's cut-and-paste rendition was a far cry from the original pop structure. Another example is how Non-Aggression Pact managed to switch the context of Book of Love's "Boy," by integrating a racial slant via African-American samples.

4. **The Faithful Interpretation:** When a cover sounds exactly like the original, even if the band is using different instrumentation. Check out DDT's version of Madonna's "Vogue" or Bigod 20's "Like A Prayer." You could play the originals and cover versions at the same time with the only glaringly different element being the vocals and the choice of augmentation/sounds. This type of cover is criticized the most due to the similarity of the song structures. Being faithful to the original version of a song is not synonymous with "suckfest," but it will hamper generat-

ing critical acclaim from journalists.

Any of the aforementioned techniques can be used to create a great cover track, but some approaches are more effective than others. The easiest way to insure that your cover song will be unique is to either change the vocal melody while keeping the instrumental structure the same, or to change the music but keeping the vocal melody intact. In other words, either alter your vocal approach or the musical structure, but don't alter or emulate both! With the abundance of cover songs trudging knee deep in a bog of banality, it's time to put as much effort into a cover version as you would invest in one of your original songs.*

* If your original songs suck, add a little more time. The end result should not be comparable to having sex on a bed of roaches.

Cover Song Legalities:

The most efficient route for securing clearance of your cover song is to follow these steps:

1. Choose a song other than "Tainted Love."
2. Don't change the lyrics, although the obligatory addition of "fuck" seems to be a staple.
3. Don't sample from the original song. Without permission, there's no such thing as a legal sample, regardless of the length of your pilfered sound byte.
4. Keep it under five minutes for the cheapest rate. After that, you enter another price bracket.
5. Clear it with the publisher.

The Harry Fox Agency in NY handles a lot of publishing deals, so it is wise to start out with them. Once you contact the H.F.A., they will send you a form requesting the writer and publisher of the song you intend to cover, in addition to a lot of general information.

After the H.F.A. gets the completed form, they'll clear it with the proper folks and then send you a slip of approval. It takes awhile to get clearance, so a lot of bands end up releasing their cover versions prior to receiving the official okay.

Once your song is approved by an agency, they are entitled to a small percentage of your sales (\$.066 a disc, which is roughly seven cents). If your track is over five minutes, the rate increases (\$.0125 per minute or fraction thereof). There are ways of getting the rate reduced, but it means groveling as if God got caught you spray painting "penis mobile" on the side of his car. The rates might have changed, but I'm not your info-servant, so do your own damn homework.

The quickest way to track down the required information is to get on-line and head over to the websites of both BMI [<http://rep.edge.net/repertoire/title.html>] and ASCAP [<http://www.ascap.com:80/ace/ACE.html>]. With a little patience, you can navigate yourself to the page that deals with typing in the song or artist you're seeking. However, if you go to [<http://users1.ee.net/z/c/gothbabe.html>], you won't be any closer to your goal.

For the computer-depraved (aka dorks on the Information Supersidewalk), if you know who wrote the song, but you can't track down the publisher, try phon-

ing the Index department at BMI and ASCAP, or going to a corporate record store and looking through their "yellow pages" of music. These telephone book-sized guides - which are at the customers disposal - catalogue most songs, artists, and albums in existence. If all of your searching parallels the quest for Rowan-Morrison in the movie The Wickerman, you can always retrieve the publishing and writing credits from the original composer's CD.

If you don't think your cover song is going to attract attention from the masses, you can probably release the track without registering it. Punk bands do it all the time. However, if you get caught, you'd have to pay the accrued royalties, and possibly have your release yanked from the market.

Sampling from the song you're covering requires permission directly from the publisher. For example, when KMFDM covered U2's "Mysterious Ways," they had to contact U2's management to get clearance on the guitar sample. You can usually track down a band's management by calling their record label. Of course, it's much easier to perform the riff or sound you want to sample, and saving yourself the legal hassle.

Here are some interesting concept albums in the cybercamp worth investigating:

- **COVERED IN BLACK** (Cleopatra): An homage to AC/DC, dude. A lot of the bands keep the guitars in the mix, so it blends in perfectly with the 90's techno-metal hybrid. This compilation was probably inspired by Die Krupps Tribute to Metallica

- **CYBERPUNK FICTION** (Re-Constriction): Rather than calling up the usual suspects, I used only bands on my label for this soon-to-be-released interpretation of the Pulp Fiction soundtrack. It will be followed by a currently untitled ode to the songs of 007 (James Bond, dumb-ass). I'm still pondering the idea of Madonna Party, a tribute to the material girl.

- **I SOMETIMES WISH I WAS FAMOUS** (Energy/Sweden): On this homage to Depeche Mode, the artists whom attempted to add some aggression to their versions

did a fair job (i.e. Cat Rapes Dog and Inside Treatment), but I failed to see the point in doing synthpop covers of synthpop songs, as exhibited by a majority of the contributors. Of course, synthpop sells in Sweden, so it was probably a lucrative venture. Two other European Depeche Mode tributes are **RECONSTRUCTION TIME** (Celtic Circle) and **YOUR WORLD IN OUR EYES** (October Records), while the only domestic cash-craving cow is the instrumental techno-translated **TRANCEMODE EXPRESS** (Cleopatra).

- **NEWER WAVE** (21 Circuitry): This Blade Runner take on the '80's already has a sequel in the works. Standout tracks included Battery's version of "The Chauffeur" and Acumen's "Whisper to a Scream." Predating this by a couple years was **TO CUT A LONG STORY SHORT**, "a tribute to the pioneers of electronic pop," released by the Sweden-based

Energy label. The major difference, however, is that T.C.A.L.S.S. sounds as dated as the songs being covered.

- **OPERATION BEATBOX** (Re-Constriction): A collection of synthcore bands giving props to popular rap songs, such as Numb covering Salt 'n' Pepa's "Push It." Can you dig it?

- **A SAUCERFUL OF PINK** (Cleopatra): A double CD dedicated to the kings of laser shows, Pink Floyd.

- **SHUT UP KITTY** (Re-Constriction): This was the first album ever released containing all synthcore cover songs. There is a sequel in the works called **NOD'S TACKLEBOX O' FUN**.

- **TRIBUTE TO THE POGES** (Celtic Circle): I haven't heard this but I give them credit for going against convention.

- **TV TERROR** (Re-Constriction): Permission Magazine conceived and compiled this tribute to TV theme songs, but due to financial reasons, they offered it to Re-Constriction. In order to be a part of the project, Re-Constriction added another disc worth of material. This double CD is due out before August.

- **UNDERCOVER** (Sub Terranean): This series of random cover songs has at least three volumes, with an eclectic mix of contributors. Every genre from darkwave to synthpop to synthpunk to gothrock to alternarock is represented, but the emphasis is on electronic-based compositions. To give you a sample of these diverse and lengthy discs, Vol.1 features Bigod 20, Love Like Blood, and Inspiral Carpets, Vol.II delivers Peter Murphy, Psyche, Laibach, and Nick Cave, and Vol.III has Big Country, Die Krupps, Bauhaus, Iggy Pop, Alarm, and Tiltl.

In the goth and ethereal realm, Cleopatra has concocted primarily faithful interpretations in the name of Sisters of Mercy (**FIRST AND LAST AND FOREVER**), Siouxsie & The Banshees (**REFLECTIONS IN THE LOOKING GLASS**), Bauhaus (**THE PASSION OF COVERS**) and Suicide (**WE'RE ALL FRANKIES**).

Meanwhile, Dewdrops Records offered up **THURTENE**, a collection of 4AD covers, while Apollyon/Wreckage Productions interpreted the Damned on **CHILDREN OF THE DAMNED** and are finishing up a disc that tackles the Mission. Following in Cleopatra's footsteps, Celtic Circle has also released an ode to The Sisters titled **MONOCHROME**. Speaking of Eldritch, Poesie Noire cov-

ered Mary Ann along side tracks by The The & The Cure on their four song random tribute 12" (Antler/Subway).

Some more aggressive concept albums in the works include **FORCE IS MACHINE**, a hand clap to Nitzer Ebb by the German-based Out of Line label (they previously released **HEILIGE TOD**, the Death in June tribute), and the UK-based Cyber-Tec label has a Front 242 project in production. Fifth Colvmn promised a remake of Ministry's With Sympathy album, but it's been in the works longer than a Chemlab release. Oh yeah, a Cure tribute was put out overseas, but I forgot it's name. Love Crap, perhaps? The only reason why there's no homage to Skinny Puppy is because nobody can decipher their lyrics.

My last piece of advice to composers is to be very selective of the tracks you tackle. For example, new wave songs were cool for Newer Wave, but the '80's are the most ransacked era. I suggest covering something different, but don't be too obscure; you want to be perceived as unique, but not like that kid in school with the missing limb, a Punky Brewster fixation, and the tendency to quote Alf.

For an almost comprehensive listing of cyber cover songs, I suggest the following two sites:

[http://www.fiu.edu:80/~wjones01/covers.html] and [http://members.aol.com/tomshear/private/tomshear7.html]

email any feedback to:
chase@panhand.com

JAPAN OVERSEAS
THE DEFINITIVE SOURCE FOR NOISY, CREATIVE, JAPANESE MUSIC
SOME OF OUR STUFF:



MIRAGE & EYES
"EYES LOVE MINDS" VINYL
a 10-month-old cute baby
really did play music only
few genius could make. So,
EYES of the BOREDOMS had some
vibration. this amazing heart-
shaped, split, in the masterpiece
in the entire music history.
\$18.00 ppd.



MC HELLSNIT & DJ CARHOUSE
"LIVE" CD
MC HELLSNIT aka EYES of
BOREDOMS and DJ CARHOUSE
aka OTOMO, the turntable
genius play the tunes you
could have never heard!!!
the J.O. original edition
of their live performance.
\$18.00 ppd.



VIOLENT ONSEN GEISHA
"U.S. TOUR '96" CD
his live recordings with
THURSTON MOORE of SONO
YOUTH, SHOBRA, and
TRUDYMAN WATER are the
best taste which makes you
really high and high and
...flying!!!
\$18.00 ppd.



THE MACHINE GUN TV
"TOUCH" CD
electric shock pop from the
TV made out of colored
fluorescent light balls.
pappy, technic
from Tokyo.
\$18.00 ppd.

DESTROY 2, THINKING FELLERS UNION LOCAL #82, FAXED HEAD, SHINOH 2M, COA,
SHOOTS LIKE, SHINOH 2M, SHOOP, S.S.S., T.M.C.H.S. SHOOTING, THE SHOOTING
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ZINE REVIEWS

☑ - Means also available from Moon Mystique Distribution, see page 81 ☑

er as well as this one was. (\$5 Stained Productions, 158 Close Ave, 2nd floor, Toronto, Ontario M6K 2V5 Canada. email: stained@interlog.com) ☑

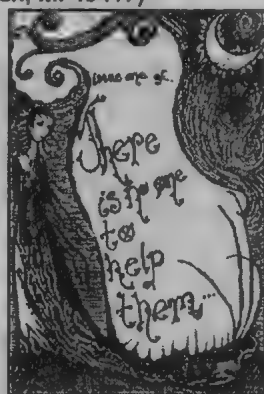
The Politically Incorrect Journal Issue #2. Full-sized, stock paper, 20 pages. This is another "anarchist" zine with a bit of a point, this issue goes over "piss nazis" (i.e. urine tests). The difference in theft from a corporation and a local store, and how the government is using technology to oppress us. I guess its not bad for that genre of zine, but it's not great either. (\$2.50 The Politically Incorrect Journal, P.O. box 771, Grand Haven, MI 49417)

reviews. However, the quality and work put into the reviews is noteworthy. Featuring such artists as T.A.C., PTV, Black Light District and many others that haven't really reached American ears. Each issue contains "over 100 reviews" and the crew involved also are a booking agency and have a radio program (I assume its under the same name). They also give IN a rather good review in this issue. (No cover price, subscriptions are \$25 for 10 issues. Paul Bijlsma, Jan Bernardusstraat 5-1. 1091 TR Amsterdam.)

albums, and only one "standard" interview (Catherine Wheel). It is always a good sign when the music we like gains popularity enough to warrant something like this, in as unlikely of a place as this comes. (No listed price. Faxxon, Brasil 1079 N, 115 Rancagua, Chile)



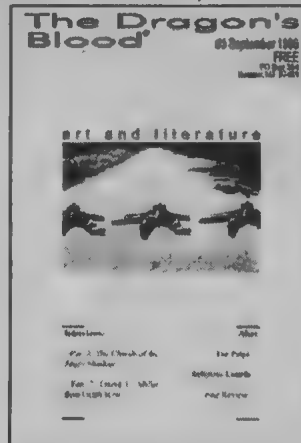
Node Issue #2. Miniature full-size, glossy cover, newsprint, 48 pages. This zine is review based, with bits of the usual life experiences. I, for once, found this to be very neat, but I hate it for the same reason I loved it. The artwork and symbolism are wonderful, but seem to be blatantly ripped off from The Designers Republic with no mention of them. Bands reviewed include PTV, Chemical Brothers, and Stereolab. Maybe just the one issue is a DR rip off, but it's the only one I have. (cover: free, send \$1 or so to cover shipping, subs are \$5 for 4 issues <yearly> Node, 2253 Newberry, Davenport, IA 52804-4122. email: jeremyd@4cs.com)



There is No One To Help Them... Issue #1. Half-size, stock paper, 28 pages. This is a little journal of thoughts that warrants attention based solely on its art. The letter included was on a (blasphemous) burnt page out of Lady Cottington's Pressed Fairy Book. There is no musical content other than quotes from The Cure, Swans, Pink Floyd and such. Very goth feel to whole zine (depressed poetry and artwork). Still, it is pretty in a mopey kind of way. (\$1 Ingrid Holden, 2801 Verde Vista, Santa Barbara, CA 93105. or Colleen Cronin, 1515 1/2 Gillespie St. Santa Barbara, CA, 93101-4707)

Under The Flag Dec. Jan. Feb. 96-97. Oversized, glossy cover and interior, 12 pages. This zine has a funny feel to it, in that it feels like a local ear to the ground zine, but is in fact, a foreign mag. The highlight of this issue is a rather humorous interview with Diatribe. Other bits include an interview with Malaise, and throughout are tidbits of music news. There are also reviews of demos, albums, and other zines. (Cover price free, but they ask for an IRC per issue. Under The Flag, C/O Djoier Delhez, Rue De Selys 9/3, 4000 Liege, Belgium. email: ddlh2@skynet.be)

Cyberia Issues #12-19. Half sized, stock paper, ranging from 8 to 16 pages. Within the issues I have in my possession, there are concert reviews (Cobalt 60, 16 Volt), which are always good, and well informed interviews (Mentallo & the Fixer), club reviews in the NY area, and many album reviews. If I lived in NYC I would need this zine. Each issue is focused towards a particular band, so each contains a high caliber of information. (Cover price free, send a 1st class stamp for an issue. Cyberia C/o Snevil. JAF Box 8274. New York, NY 10116)



The Dragon's Blood Issue #3. Full size, newspaper, 16 pages. The piece in this zine that made it stand out in my eyes, is a little ongoing interview with a man on death row. The questions asked aren't what I'd probably ask, but they are worth seeing ("which do you prefer, jello or pudding?"). Other bits in this zine include an interview with the leader of The Church of the Angry Monkey, and



Stained Pages Issue #2. 3/4-sized, stock paper, cranberry martini stains, 56 pages. This is a very beautifully put together zine, with artwork, interviews with cEvin Key, Mark Spybey, and a review of the Legendary Pink Dots career. They had an interview set up with LPD, but it fell through, however, issue #3 has an interview with them. There are also record reviews and a friendly approach is taken to greet the reader. Unfortunately, this issue is a year old, but I thought it was worth reviewing in the hopes that their newer issues are put together

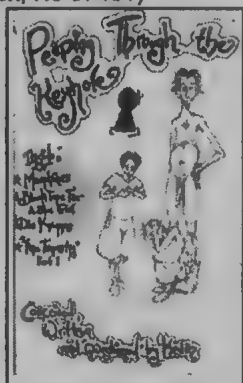


Phosphor Issue #5. Half size, copier paper, 28 pages. A zine of reviews, and if this issue is to be an example of all issues, only



Faxxon 'Zine Issue #1. Half size, black and white, glossy cover, copier paper insides, 40 pages. (Note, this zine is in some Spanish dialect that no one here is familiar with, but we made our best of it.) Feature pieces on bands Die Krupps, Controlled Bleeding, EHC, reviews of

a humorous essay starting with The Jesus Lizard. (free, but send \$1 for an issue or \$7 for 7. The Dragon's Blood. P.O. Box 354. Sussex, NJ 07461)



Peeping Through The Keyhole No issue #. Half size, copier paper, 20 pages. A cute little zine, with a trio of concert reviews (Morphine, Die Krupps, Radiohead) and some record reviews. Other highlights include a pencil drawing of a nude male on the cover, and a very nice piece of fiction. Short, sweet, to the point, but the quality of the copy (i.e. xerox) is poor, with faded letters and bad clipping. (Send a stamp for an issue. Peeping Through The Keyhole. 25 Route 31 South - Suite - C - 1009. Pennington, NJ 08534)



Black The Alternative Music Magazine. Ausgabe 7 - Fruhjahr 1997. This all in German Magazine contains interviews with Stigma, Malaise, Death in June, Aurora Sutra, Type O Negative, Diary of Dreams, Conscientia Peccati, Archon Satani / Inanna, A special feature on Projekt records, cover Thanatos, Black Tape for a Blue Girl, Attrition, Love Spirals Downwards, Lycia, Steve Roach, just to name a few. As well as Terminal Choice / Seelekrank, and a continuation in part 3 of a special on Cold Meat Industry. With a simple layout this german magazine is packed full of info. With a ton of reviews these guys are quite busy with this magazine, defiantly worth picking up exscially if you can read or at least decipher german. (5,00 DM, c/o Thomas Wacker, Eifeicher Weg 242, 64289 Darmstadt - Germany 106367@compuserve.com) ☑

Virus Issue #3. Half size, copier

paper, 16 pages. A quirky small zine from NJ. Review based, with the reviews being of a short, straight to the point type reviews. I found the copy quality to be too dark, making it painful to the eye. Though the collage usage was done very well. This issue has the FLA interview from the Livewired box set, and a read straight from the Spahn Ranch promo sheet, including the discog. A nice zine overall, but needs a little work. (Send a SASE for an issue to: Virus/Mike Moran, 268 Main St. Madison, NJ 07940)



Ted Gottfried's Modern Monuments First issue. Half size, black and white, glossy, 16 pages. Ted Gottfried of See Hear has a zine, it's a wonderful little collection of photographs of headstones. Be they funny, quirky, or just plain weird. The quality of the photos is excellent, and the humor is indeed dark. Very well put together, I wish it was bigger, but for \$3, an all glossy photo zine is pretty good. (Send \$3 for an issue to: See Hear, 59 East 7th St. New York, NY 10003. or contact at Seehearfarn@aol.com) ☑

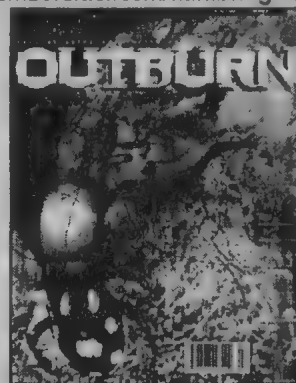


Culture Shock Issue #3. Full size, copy paper, glossy cover, 64 pages. Yes, we reviewed them last time around as well. But they've gone from half to full size, have an amazing knowledge of music that seems to be ever increasing, and have reformatted most of the layouts. This issue features interviews with Wumpscut and Noisex, Das Ich, Haujobb, and many others, as well as reviews and label info. Very informative, very friendly. (Cover price \$3.50, however the next issue, March '97 will be \$10(?) and comes with a CD. Contact: Culture Shock, 218 Prospect Ave. Suite 2a. Hackensack, NJ 07601 or

deviance@earthlink.net) ☑



Auf Abwegen #21. Slightly oversized, copier paper, 56 pages, all German. I'm not qualified to review this one, as my grasp on German runs along the lines of, I can tell that it's German, and make out some basic sentences, but that's all. The zine is mostly reviews, and leans towards the obscure. There are a few interviews as well (Laibach, Karl Blake, and others). I only wish I had a better grasp on German. (7 DM ppd, no info on ordering with US currency. Auf Abwegen, Königs Berger Str. 148, 48157 Münster, Germany. Or email: aufabwegen@aol.com, or http://members.aol.com/aufabwegen)

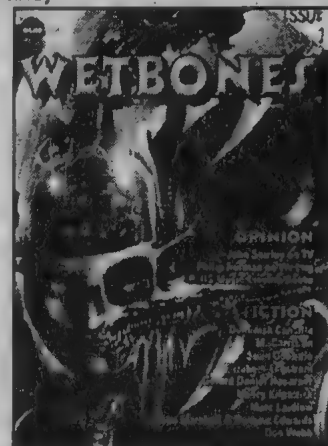


Outburn #3. Full size, 36 pages, all glossy, color cover. An interview with Snog is rather the icing on the cake for this zine. It's a standard review/interview type mag, though it has a very polished look to it. Interviews include Godflesh, Black Tape for a Blue Girl, and Eric Dinyer (who also provides the cover artwork, very nice). It's kind of hard to read a couple of the interviews because of the artistic layouts, but it didn't bother me much. (\$4 cover \$5.50 ppd, Outburn, PO Box 66119, Los Angeles, CA 90066-0119.) ☑



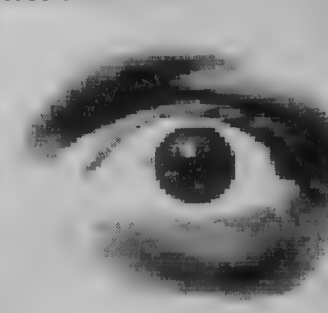
R.A.G.E. Issue #24. Full size,

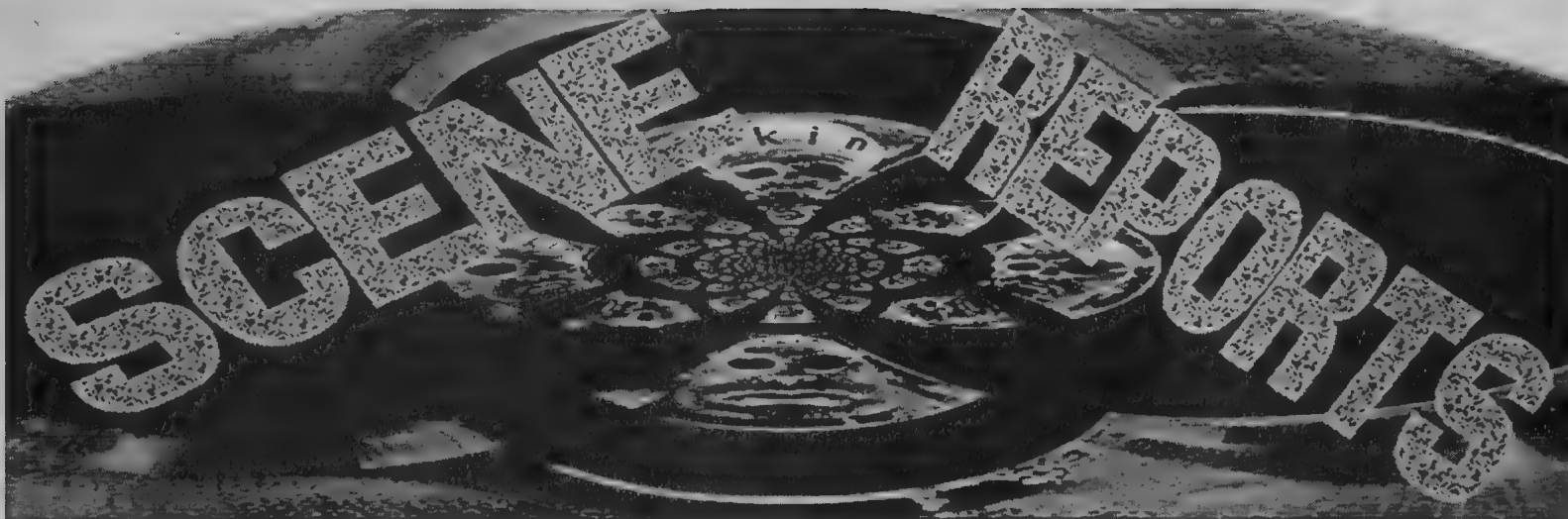
84 pages, glossy color inside and out, French. Again, that damned language barrier, only this time it's French. I was able to make out some of the content of the articles, and what I could understand seemed rather good. This magazine is more of a real magazine I would think, focusing on the more guitar side of music. The cover piece is on Henry Rollins, and there is a seemingly good interview with Brian Bolland, mostly article and interviews, with a small review section as well. This issue features Scorn, Ice-T and the Boo-Ya Tribe as well. (Cover price is 25,00F or \$6.25 Canadian, no info about mail ordering. Contact R.A.G.E., 15 rue de Douai, 75009, Paris)



Wetbones Issue #1. Full size, 80 pages, copier paper, gloss cover. Damned good dark fiction, ranging from splatter to mental terrorism, along with movie, music and book reviews, artwork for most of the stories, and a general mood you get from putting these all together. I rather enjoyed the stories "Babydoll" (Marc Laidlaw) and "The Question Man" (Gerard Daniel Houamer). Both pieces are quite thought inducing, and in my mind, that can make or break a story. The articles are well written, the artwork is well placed, it's worth a look. That is, if you like sci-fi/horror stuff. (\$4.00, payable to: Darkecho. Contact at Wetbones, PO Box 5410, Akron, OH 44334. Or email: bonesmail@aol.com) ☑

Lobotomy Issue #2. Full size, 23 pages of photocopy quality. What you get is an art magazine dedicated to the morbid surrealists of society. Here is a well produced unnumbered zine that has a lot of art work and a few articles, interviews with Mike Diana and Mark Riddick, an article about the age of Pessimism, and six pages of contacts of similar publications. PCP: P.O. Box 640, Winterville, NC 28590-0640 USA





Jacksonville - Gainesville, FL

by Leigh Miller

True, the Jax/Gainesville area has its share of lunchbox toting Mansonites, but I'm sure this is a source of amusement for all cities. This area boasts an extremely devoted legion of enthusiasts who unfortunately are being slighted by the usual self-inflated leggo-my-ego type bullshit of organizers and promoters that divides scenes. However, I expect things to pick up soon.

Firstly, we have a beacon of hope in our 5 pts. district. This section hosts some varied, interesting stores, most on Park Street. Foremost of concern is Now Hear This, which has an impressive selection and knowledgeable staff. Unless you happen to be looking for Psalm 69 (i.e. Scarecrow) you'll find many used/new cd's and vinyl from old EBM up to Xorcist, Mentallo, RAS Dva, Metropolis, Cargo, ect. The Theory Shop just down the street has a few used gems and good books occasionally. Other stores vary from vintage clothing, to drug paraphernalia for bongbrains, to antiques and theater props. Some are worthy of harassing, while others may induce therapy sessions, pick and choose.

Of course, like our previous closet Danzig (the gothic elvis)/Kom/Manson fan reviewer mentioned, the Camelot stores at Regency Square and The Avenues are good prospects, largely because of two employees who order more than just Cleopatra. I'm sure they had something to do with Download being there. Check them out, if not for the music then for the aforementioned open-minded people. Don't bother with Coconuts and keep on laughin' about Circuit City.

What? What about club life? Well, the Continent is sniffing pine 6 feet below (how gothic). I guess some people don't consider the Mortal Kombat Soundtrack a pleasurable experience, eh? Due to disorganization and lousy dj's clubs struggle here (wah, fucking, wah, huh?). I can say that Club 5 (in !bing! 5 pts.) has a decent Sunday night goth/ind. night. The dj is a cool guy, a bit inexperienced, but he has potential. The Milk Bar has sporadically hosted nights and mayhaps will someday rekindle its night with great local dj JC. Gainesville, within an hour drive west of Jax, is obviously where all the fed up fans are going to get their dose. Full Circle on Saturday nights, with local dj Kenny and occasionally dj JC, is consistently slammed with up to 200 people. College towns-gotta love 'em. Another definite plus is that there's no melodramatic, friggin puffy-shirted vampire players. Save it for the conventions, puhlease!

Local radio college shows worthy of ear time are nil. The only worthwhile show at the moment is 93.3's Forbidden Planet night with dj Rob Goodman. I don't know him personally, but he does a good show with a mishmash of progressive, old wave, intelligent techno, EBM, and some new synthcore. Examples: SP, new FLA, Orbital. Unless you're a masochist there's not much else.

Clothing: Never one specific place, but various thrifts, military surplus stores, and a fairly big flea market on Pecan Park Road. Don't get lazy or dis-

couraged, adhere to no uniform!

Concerts: Most occur at the Milk Bar or Club 5, however some other venues book good bands. We've been visited by Switchblade Symphony, Nitzer Ebb, EHC, TKK, Pigface, and Meat Beat Manifesto. Upcoming shows include Lycia and Laibach!

There are several local bands, including Jax metal/industrialists Autonomy; a great Gainesville synthcore band called Introspect Void, complete with pitch-shifted vocals and driving rhythms; and ethereal band Elyria. All these bands are pretty active, so keep your eyes peeled for flyers or local rags.

I realize the area has seen better days, but we are slowly improving (no thanks to wastes of Carbon like Scarecrow...ooh, jumper cables to the scrotum for him! I'll charge him first, of course [pun intended]). If anything, you can walk around the downtown areas, where everything is in a state of deconstruction/reconstruction, and the air is filled with the shrieks of hydraulic beasts! it sometimes looks like downtown Beirut after a rugby match.

New Orleans, LA

Living in a land which lies 17 feet below sea level is a paradox in itself. New Orleans is a haven for the weird. Don't fit in anywhere else? New Orleans is the place for you. We have diversity, hedonism and culture. With more bars and clubs per acre than any land has a right to, we rarely find a house that is exclusive to one type of music. For a smattering of what NOLA has to offer on ANY given week just hit <http://www.neworleans.net/snd-pages/thisweek.html> or www.neworleans.net/snd-pages/thisweek.html for the local club listings.

First stop in NOLA should land you on high Decatur street. Yes, it's in the French Quarter. Local watering holes are the 24-hour bars/clubs Clichepoint Charlie's (501 Esplanade Ave, 504.947.0979), The HideOut, and the Abbey where you can ask any freakish local what is happening on any given night. The Abbey doesn't play live music, but it's illumination is in the form of inverted, stained glass church windows on the ceiling and walls. From the information gathered here, you can choose to go dancing at The Angel (2441 Bayou Rd., 504-940-0666) where Mondays is B&D/fetish club called Slave State. Wednesday plays live bands such as Morphine Angel, Sunshine Blind, Needlehead, (all last March,) and Thursdays is Retro 80's and old wave, and Friday's and Saturdays plays Underground darkwave/industrial/gothic both old and new. You also might try The Convent which is a "private" club located above St. Germain's on Decatur. Various goth, bondage, fetish nights and if it's not your scene, walk right across the street to The Blue Crystal which is open Thurs, Friday and Saturday (more or less.) For a newer scene, try Oz on Bourbon St., mostly techno, some underground and lots of drugs and gay-boys. Not everyone's thing, but it most certainly is fast paced.

Also playing music and presenting the best in NOLA cultulative scene in the Quarter is The Dragon's Den, which was an old Alistaire Crowley's

hang out in the 20's located above the Siam Cafe at 435 Esplanade Ave (504-949-1750). Great Thai food, cushy tables on the floor with big pillow for chairs, strong-ass drinks and strange live music after 9 pm. The Dream Palace at 537 Frenchman (504.945.2040) is a new place that offers live internet video feed during performances (to be hooked up this month) and a WIDE variety of music. Crash Worship is regularly found in the middle of the street outside doing some sort of nonsense and having a grand thyme of it! House of Blues (225 Decatur St., 504-529-2624) is the "big" house here, but it doesn't play just blues. Many of the larger industrial acts have played there in the three years it's been open, and they have the Rex Ballroom to showcase local and smaller national acts.

Heading out of the Quarter and towards uptown, among finding Trent Reznor's house and studio, the many domains of Anne Rice, and various other quaint abodes, you can find The Howlin' Wolf (828 S. Peters St., 504-523-2551) which has a new, heart-stopping sound system). I saw the Meat Beat Manifesto show with Loop Guru there in November. Monaco Bob's (1179 Annunciation St., 504-586-1282) is playing Joe Christ's new film "Sex, Blood & Mutilation" with Genesis P-Orridge. Monaco Bob's is a filthy, great place to really get a feel for the under belly of NOLA that we know and love. The Mermaid (1102 Constance St., 504-524-4747) is another one that has an eclectic range of music, from 20 year old punk kids dancing to strange Polka Beats, to the hip local bands. And lastly, let's not forget Tiptina's (501 Napoleon Ave., 504-897-3943) and Jimmy's 8200 Willow St., 504-861-8200) is always booked with tons of touring and local shows. Download, Nine Inch Nails, Pop Will Eat Itself, Sunshine Blind, Ichor, New Dawn Fades, Cubanate all played there in the past 6 months.

In April I'm looking forward the "NO DEAD ARTISTS" show at the Positive Space gallery on Magazine St., the Xorcist show at the Angel on the 16th, and May brings Chemlab to the Rendon Inn (4501 Eve St., 504-822-9858)

The best way to figure out what is going on in NOLA is to visit, or visit the web site mentioned above. If you are planning on visiting NOLA, send me some email or just pick up a Tribe or Gambit magazine at your news store. New Orleans is a strange and majickal city where it's not uncommon to see the streets lined with gutterpunks "spanging" (spare-changing) along with buzziness men going to work in their suits with pentagram necklaces over their ties. We are always busy, and always have thyme to play. "Come are you are, leave different." china@accesscom.net> Send mail to Chinagrrl

Toronto, Canada

by Liisa

One of the worst ways to open up a scene report has got to be with the sentiment "nothing happens here." Well, this time I'm afraid the phrase might be true about Toronto. While I will attempt to keep all self-indulgent, jaded scenester ranting to a minimum, I think it's important for those within the

scene and those planning a visit to be aware of what is and isn't going on here.

Because Toronto is such a large city, and the musical heart of Canada, people often assume that it must be bustling with activity. When I first moved here in the late '80s, that certainly was true. I fondly recall watching Kitten With A Whip conduct its sonic mayhem in an abandoned boiler room, the experimental Industrial Video nights and a constant flow of foreign acts playing the Rivoli or Siboney clubs. Alas, the times have changed.

Toronto is experiencing a serious lack of suitable venues for live all kinds of music, especially industrial/goth, because its patrons apparently don't drink as much. Two of the clubs which are interested in showcasing live electronic music are simply not suited to the task. Both Sanctuary and Savage Garden are popular dance clubs catering exclusively to the goth/industrial crowd. They have both put on live shows and they have both failed. The rooms do not have adequate sound systems or stages and they do not have a reputation for live music. Even popular bands have a difficult time drawing 50 people to these clubs; unknown acts play to an empty room. Otherwise, the Generator sometimes has bands (Waiting for God played here -to disastrous results), but it's a dive. A dance club called Industry (King St. W.) has held some live events (Test Dept., Plastikman), but it's mostly an upscale techno snob hang out.

Another problem is that the fee for foreign performers entering Canada was raised this year, making it almost impossible for small independent promoters to bring their favourite bands to town. Sigh. All this to simply say that right now Toronto needs a resurrection of underground live music. Bands must stop taking things for granted, book themselves into unconventional venues and work to promote their shows. Fans must show up, even if it means hiking a whole five blocks to a club you've never heard of before.

In the meantime, I continue to endorse a group called Konsortium Produktionen which puts on shows in Hamilton, Ontario (about 2 hours south of Toronto). These all-ages nights at X-Club, called Nekropolis, are very successful and have featured both Canadian bands as well as Premature Ejaculation, Hate Dept., Acumen, Dead Voices On Air and more. Hell, you've got to know that anyone who substitutes C with K is legit! A compilation CD, Nekrology, is also available from Metropolis in the U.S., and Outside Music in Canada. For information on upcoming shows, contact: A.D. Humphries at PO Box 33560, 50 Dundum St., Hamilton ON L8P 4X4.

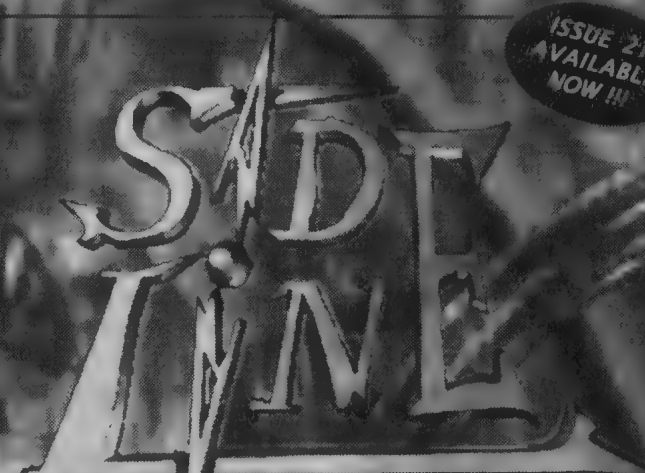
Luckily, we can still go dancing! Apart from the aforementioned Sanctuary and Savage Garden, both on Queen St. W. (which are still free to enter, open almost 7 nights a week, and play exclusively industrial/goth music), are a couple of excellent nights hosted by my favourite DJ, Mars. He's at Exit to Eden (Adelaide St. W.) on Sunday nights (always full of pretty girls and boys) doing industrial/techno/new wave/goth and at The Velvet Underground (Queen St. W.) every Monday, spinning mostly goth. Both clubs are lovely and decadent, and worth going out on a school/work night. The way clubs and nights shift, it's likely these will have moved/closed by the time you read this, so just look for Mars' name and consider him recommended at any club, any time. Otherwise, DJ Iain continues to spin at various clubs (including Fat City, which used to be the Boom Boom Room) most nights of the week, and his alterna-mix is certainly adequate. If you're more into techno, check out Industry, or the newly-opened Area 51 (King St. W.).

As for Toronto bands, the newest of note is Die Blind, which has been playing around town including gigs with Sister Machine Gun and Download. No recorded music yet, and the agro-industrial is far from original, but not a bad beginning. Also, HM Fist is the newest project from Marcus McDonald, formerly of The New World Disorder. It's first CD is available now. Many local favourites have been out of sight: DHI has new music completed, and a new project, Transformantia, which is more ambient. No word on labels/release dates. And Malhavoc continues to fall behind schedule for The Lazarus Complex, the album expected last year. When it's finally released (on Futurist records), watch for more techno influences.

Spider Records has released a label sampler called Continuum featuring its acts H, Rhea's Obsession and the on-hiatus Thrive. The disc also contains the first new songs from Thrive's Deane Hughes under the name Alchemy. Also available, the debut CD from Rezz, a twisted bit of electronica not unlike Download. For more information on upcoming Spider projects write P.O. Box 6625, Station A, Toronto ON M5W 1X4 or visit the beautiful website, www.spiderrecords.com.

The new wave, electro pop veterans in Parade called it quits and then made up! Meanwhile, bassist Steven Seto has released a great cassette of atmospheric electronics titled Still Movement Bliss under the moniker Splinter Cage and David S. Faris continues to head up Plan 11 records, which has a great mailorder catalogue happening. Contact them both 59101-2238 Dundas St. W., Toronto ON M6R 3B5.

Parade makes an appearance on A Blind Man's Gallery of Mirrors, a compilation of live tracks from Freedom In a Vacuum. The independent label's mastermind, Robert Olver, has been responsible for the festival of the same name which brings to Toronto experimental artists from around the world. This disc is the first in a series of releases which captures performances from those highly exceptional shows. Along with Parade, Canadians featured on A Blind Man's Gallery of Mirrors are Mind Skelcher, Distraction Factory and Violence and the Sacred. International acts on the compilation are Randy Greif, Edward Ka-spel, Sigillum S, Dive, I.A.M. Umbrella, Illusion of Safety and Pledid. For a catalogue of FIAV



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product and/or to enquire about future festivals, write to PO Box 862, Station F, Toronto ON M4Y 2N7.

While not technically from Toronto, the band Orphx and its alter-ego Antiform deserve mention here. For the past few years, Orphx has been releasing independent cassettes on its own label Xcreteria and playing live shows across Southern Ontario. The band has also showcased in New York City thanks to the Bloodlust label. The band's uncompromising noise music has appeared on various compilations - Exploration One (Body and Blood), Domsday Transmission (Domsday Transmissions), Signs of Infection (Malignant), Art Sickness (Sculpturesque) - and it will have a full-length CD courtesy Malignant Records. Last year, founders Christina Sealey and Richard Oddie formed the ambient side project Antiform, which has performed with Rapoon and will soon release Med Mesgin. Write them at 26 Cloverhill Ave., Dundas ON L9H 2P2.

If your visiting the area, one bright light is campus radio. I heartily recommend tuning to 89.5 FM for several shows on CIUT: Feedback Monitor (Tues. at 8 p.m.), Kaos (Mon. at 6 a.m.), Synaptic Paradox (Sat. 6 a.m.) and Beyond the Gates of Hell (Sun. midnight - where I co-host with Mitch Kroll) all feature a lot of experimental electronic music. And CIUT's signal reaches throughout Southern Ontario and into New York state, so there's no excuse not to tune in.

Other than that, Toronto remains as it always was: shop on Queen St. W., avoid commercial radio, be polite and complain. Readers planning a trip to Toronto (or local bands who don't see themselves in my column yet) can write me at 80-689 Queen St. W., Toronto ON M6J 1G3 for updated info and advice, or go to www.spiderrecords.com/9thwave

Central, PA

by Jordan Decay

Welcome to Pennsylvania, where we must ask

the question, "Are they gothic or Amish?" The goth-industrial scene in various stages of decay in PA will be covered, as well as a small section on Baltimore. Baltimore is included as it is only a 45 minute drive from York.

We start with State College. First up is clubs; there aren't any. Simple enough. A local piercing and tattooing studio, Art Of The Ages, has been holding raves on a fairly regular basis. The Crow Bar has held concerts by Marilyn Manson, Sister Machine Gun, Stabbing Westward, and Gravity Kills, in addition to the typical mainstream crap. As for local talent, two bands make up the scene. Mindless Faith (814-861-7587 or AterCulture@envirolink.org) has been playing out more and more, farther and farther away. Their sound is a mechanical blend of industrial intensity with gothic menace. They even have a nice shiny CD for sale; certainly a band to check out. The younger act, Spine (rd2@psu.edu), plays a more mainstream, guitar-oriented industrial, but a female vocalist keeps it interesting.

If you want to go shopping, there are the usual thrift stores and a scary army surplus store right out of "Falling Down." Then there is the Metro (324 E. College Ave.) and Rude Boyz (200 W. College, on the corner of Frasier and W. College). Both have an okay selection of freak clothes and jewelry, but all is a bit expensive for the average college student.

There's Blown Fuse, an industrial/ electro radio show on 90.7 (WKPS, PSU student station), but the time slot is unfortunate (Saturday 9am to 11am) To the northeast, but not near enough at Bucknell Univ. is Lewisburg's 90.5, which has an industrial show dj'd by Tom Potter (potter@bucknell.edu).

Next on the list is York, PA. The one goth-industrial club, The Fenix (13 S. Beaver Street, 717-854-6828), has a surprisingly good night on Saturdays called Last Exit For The Lost, and there even are a few goth-industrial bands in York to play The Fenix. Camilla's Dress (1-717-757-6761), currently seems to be the biggest draw. Camilla's Dress leans towards the sinister gothic side, with a

macabre industrial/ punk element.

New to the scene are the eclectic Minstrel (1-717-244-2666), the recently revamped hard electro project eCo (jtaylo1@gl.umbc.edu), goth-pop-punkers Fanboys For Satan, and Dahli Clocks. Pokeweed, is pretty much inactive, now lacking both a singer and a guitarist. GRIND seems to have reunited for the umpteenth time. Somewhat nearby in Enola, is the rising band, Advent Sleep (312-633-9000). You may have seen them opening for Christian Death and Big Electric Cat after Switchblade Symphony dropped out of that tour.

If you want to go shopping in York, your best bet is to go elsewhere. However, nearby Lancaster is home to three interesting stores. Destination Unknown (211 w. orange st.) excellently handles the gothic end of things. Angry Young and Poor leans more towards punk (as does their nice record section). Checkered Past tends to carry mostly garish vintage clothes, but does carry some good things.. Both Destination Unknown and Checkered Past do piercing.

Baltimore has a scene of mixed impressions. The Orpheus (1003 e. pratt st.) is an excellent danceclub, with Thursdays having an industrial/goth night emphasizing the gearhead side. Attendance on Thursday is relatively impressive. However, when live bands play, the turnout is terminally shitty, especially if the bands are new to the scene. Thanks for your support Baltimore people. There are a few other clubs with darkwave nights, but most are in truly terrible neighborhoods. The Orpheus isn't in the best area, either.

Due to the very crappy live scene, I know of very few bands in the area. But there are some out there. The only one I know of is BioFeedBack (cvinh@delphi.com).

As for shopping, Sticky Fingers is one of the better stores I've been to recently, with pretty reasonable prices. Chat Street is much more trendy, but they do have some good necklaces, rings, and boots. Both are found in the pleasant Fells Point.

Finally, there exists The Subversion Compilation, a tape of eleven mostly PA goth/elec-

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tro/industrial bands. It was produced by Mindless Faith's AlterCulture Productions and can be obtained from them. Volume two is due out soon. Several of the bands listed in this scene report are featured on the comp.

NY/ NJ/ Philadelphia PA

by the Emperor, Jeff Johnson

All right, we've got a lot of ground to cover, especially since missing scene reports in the past two issues (and I think its been a good two years since the last printed scene report was written). So let's get right to it, shall we? By the way, this was written in late March 1997....

In general, things have shrunk quite a bit from where the last report (issue 12) left us, but they seem to have leveled off at a decent status quo. NYC crowds are fickle, though, and nothing is ever guaranteed at these clubs. The Batcave (Saturdays at Downtime, 251 W. 30th) is the big gun, the only regular night that brings in bands and the most likely place you'll see the smaller touring industrial bands. DJ Bent! (djbentny@aol.com) has improved remarkably since Communion closed all those years ago, and spins a lot of underground stuff mixed into the more regularly occurring "classics." Bent has also done remixes for Think About Mutation, My Psychotic Motor, and Deathline Int'l and is apparently preparing his own music too. Unfortunately, Bent is on the first half of the evening (usually spinning til around 1am); the second half is invariably dominated by new wave. I'm sorry, I don't need that. And of course, it turns out that I'm not the only one who's had negative run-ins with club promoter Neville Wells, and he has apparently developed a few antagonists who have recently called for a boycott on the Batcave (mostly goths, mostly unsuccessful so far). I think even Bent gets fed up with it sometimes. Bent's more industrial night, Corrosion (Tuesdays at the Bank, 225 E Houston at Ave A), is much less successful, presumably because its Tuesday... a sparse crowd of 40 or 50 most weeks, but much higher (and higher quality) industrial content. The Bank is also host to The Realm on Fridays and Albion on Saturdays, both tending more to the goth/ new wave front (I think the Bank is also being boycotted, because someone's friend got fired or something, same details as above— or maybe its all just power politicking, ha ha). Also on Saturday nights is Click and Drag (at Mother's, 14th and Washington), which I have yet to attend but apparently does alright, appealing slightly more to a fetishy crowd and ambisexual gothlets. It is promoted by the Jackie 60 people, after all, and that Drag in the name is there for a reason. I don't even know where Alchemy, the local gothic hangout, is these days, but Alchemy promoter Althea also irregularly does shows at Coney Island High. You can find her in the NYCgoth mailing list, if you need to. The Vault (generally a more fetish-oriented club) has done a few "Dark Fetish" nights, but as far as I know they are irregular. Worth looking into, though.

NYC bands have been busy; you know of ChemLab's "East Side Militia" already but there's more! Neuroplague have released their debut CD, "Alter," a combination of both their recent tapes on one cd, excellent guitar-laced industrial. The Aggression release their debut cd, "whitelineoverride" in May on the Tinman label; Terminal Sect have just released their surprisingly complex follow up "Bread and Wine for the Dirt" on Metropolis (give it a few listens if you don't like it immediately, trust me); Bile's "Biledegradable" is just out on Energy, who seem determined now to break into the industrial market with some great releases by Heavy Water Factory, Hanzel und Gretel and NJ escapees Sunshine Blind. Brigit Brat of God's Girlfriend has just returned to NYC (again!), and has just released her debut CD "Whore Damage," on Tinman. Tinman is also preparing to release the debut self-titled CD of brilliant NYC dark electro project Cydonia this summer. Also on the Tinman front, the Megalopolis Digitalis east coast compilation has seen many delays, largely in communication, and it remains uncertain when it will see the light of day. Bug them about it, though. Former industrial label None of the Above has apparently reconsidered its no industrial policy and is releasing a CD of all Long Island area industrial bands called "Blackout." I think, and it features the Aggression, Dystopia 1, a project from former members of the already defunct Christcage, a Controlled Bleeding related project and a host of unnamed others. Controlled Bleeding released a few discs on Cleopatra not so long ago, and I assume they're still plugging along. Dystopia 1 released their second album "Attempted Mustache" on Rawkus but have apparently left the label already. Rawkus also put out a compilation called "Future Shock," which featured a fair number of NYC bands. Black Rain have released their second cd, "Nanarchy," on Fifth Column; Salvo have released their debut, "The Cult of Speed," on their own Smartfist label (205 E. 14th St, NY NY 10003, salvo427@gi.net) a powerful guitar based industrial sound that doesn't really stay in one place. I hear Uranium 235 has been signed, but don't really have the details. Piece Machine are still very active and still draw a good crowd, but are apparently still unsigned. Newcomers I, Parasite bring a dramatic stage show to their Skinny Puppy influenced sound, I feel like I haven't really heard enough to say much about them but people keep talking about them, so keep your eyes open.

New Jersey is still pretty slow, clubwise. There's Cyberflesh at City Gardens in Trenton NJ, which I still think of as the cream of the crop, but granted, I'm biased. Cyberflesh briefly bloomed into a twice monthly schedule, but we've thought better of it and have returned it to the monthly event that it was (and is), the first Saturday of every month, 21 and up only unfortunately. Nothing but hardcore industrial, folks. The Pipeline in Newark has an industrial night every Friday, for a while at there they were getting a lot of good bands, but the primary promoter of the night and the scene up there (Bobby of St. Mark's Place, mentioned later) has just left the club so I don't know if it will stay as interesting. Mainstream fare, music-wise, but not bad. It really varies week to week, depending on the crowd. Their big advantage

is the 18+/ all ages policies (I think it varies, only all ages for shows, but check for yourself). Wednesdays at the Melody in New Brunswick, dj Steel spins a sometimes-industrial night...it also varies, depending on the crowd, but industrial is where his heart's at so just go and make lots of requests and you'll be okay. The Melody is also irregularly host to my quasi-monthly Berlin nights, generally with 2 or 3 industrial or gothic bands (mostly local) and me spinning same in between. It's small and informal but generally fun.

NJ is, however, where all the radio play comes from. I won't even pretend to be comprehensive here, because it's pretty difficult to keep track of all the industrial shows, but among them: Monday nights 8-10pm on WSOU (89.5fm, South Orange) is the New Industrial Revolution, probably the preeminent show in the area, mainly because WSOU is powerful enough to reach into NYC! They get a phenomenal audience response, too, and just had their first anniversary party at the Pipeline with live appearances from Crocodile Shop and Clay People. WPRB (103.3 fm Princeton) has just begun a program, "The Voight-Kampff Test," on Tuesdays from 9-11pm, still too young to call for sure but they've begun doing interviews and have grown quite a bit in their first few months. My own show still rests on WRSU (88.7fm New Brunswick) on Thursday nights, 11pm-2am (sometimes 10-2). Actually, tune into WRSU any time on Thursday and your odds are pretty good of hitting an industrial influenced show, but I imagine by the time you read this the semester schedules will have changed and who knows what will be the case. The shows listed above, however, seem pretty stable.

There's also a lot of band activity in NJ; Crocodile Shop release their second album for Metropolis, "Pain," hot on the heels of "Beneath," in May. They are licensed to Out of Line in Germany, who are releasing at about the same time an import only remix ep called "MetalWorks" with (mostly unreleased) mixes from the all three of their existing cds, it should be readily available through Tinman or Digital Underground. Some of the mixes will probably appear on a remix album tentatively in the works for later this year, but many will not. CS frontman Mick Hale released a ambient/ trance/ dub side project called Division #9 ("The True Creator") on Fifth Column offshoot Full Contact, and a follow up project of sorts, pro.GREX.iv will be released soon if Fifth Column gets their act back together. pro.GREX.iv started as Division #9 remixing THC and vice versa, but quickly developed a life of its own. Expect to see another Division #9 record in and a CS-related trance-oriented project called Subliminal Gravity, in addition to loads of CS remixes on all your favorite releases. Busy boys, they are (Crocshop@ aol.com, damnet@aol.com). Android Lust have just gotten a track out on COP's "Diva X Machina" compilation, but they have a tape of new material that has a totally different, much more electro sound, very thick, reminds me of 242's last album. If all goes well they'll be releasing something later in the year. Crash AD finally make it into the studio this month; their sound is somewhat faithful old school industrial, but they do it well, check out the cd that also should be available later in the year. It's been about a year, but worth mentioning is that Lazarus Effect finally got their debut cd, "System," on NJ's Black Pumpkin label; Nelson Pla of LazEff also plays with his brother Josep in Erotomechanics, a decidedly more gothic affair that has also released a cd ep, "Cutting Inside," on Syncartz (contact both bands through Syncartz, POBox 789 Fairview NJ 07022, syncartz@aol.com) Longtime NJ stalwarts Abstinence are still shopping for a new label after the collapse of Furnace, but Darryl Hell has kept busy with a variety of installations and experimental gigs, and a new video by Operation Mindwipe should be out soon.

NJ is also home to a lot of zines right now: the sublime Culture Shock metamorphosed into a Euro-style electro mag with a lot of coverage of Euro bands, even, and with their next issue will begin including a cd with each issue (218 Prospect Ave, Suite 2a, Hackensack NJ 07601, deviance@earthlink.net). DAMn! is still published more or less bi-monthly, and will provide you with a slightly more up to date report like this one on a more regular basis (POBox 1114, New Brunswick NJ, 08903-1114, damnet@aol.com). There's a few smaller d.i.y. zines too, like Virus and Trash Can Bangin Culture, that you can sometimes find scattered at local shows.

New Jersey also has a few decent stores to get your electro-fix at: Cafe Soundz on Bloomfield Ave in Montclair is the preeminent NJ industrial store (they also do mailorder, 201.5092233); the aforementioned St. Marks Place in Kearny NJ is pretty good, if small, and the Princeton Record Exchange in Princeton NJ generally has a pretty thick stock of the stuff, as well as an awful lot of everything else.

Philadelphia has been subject to a lot of club uproar since the last report, and I won't run through all the failed ventures. What's left is: Wednesdays at the Bank is a traditional industrial/ gothic night with dj Matt DV8, currently the longest lived of the Philly nights. Asylum closed down way back when but opened sometime thereafter as Evolution, a mostly mainstream dance club, but Sunday nights tend towards the industrial fare. Vesago has changed drastically from a warehouse rave style setting to a more regular club night, inhabiting various venues once a month or so. Currently it inhabits the Black Banana (3rd and Race) on the last Saturdays of the month, while the other Saturdays are more straightforward "industrial/ hardhouse" nights, spun by Jerry Wad. Patrick Rogers of Dancing Ferrets Productions, who put on all the great shows at the Middle East for the past year or two, has started a new club, the Haven (don't have the exact address, but it's right off South St., I think at 6th or 7th), beginning on Friday nights in April but they have the whole venue so if it is successful they will expand to other nights. So far, Haven is using a rotating dj schedule with guest spots from all sorts of people. Haven is also still putting on the same kinds of shows that they used to do at the Middle East, so looks like that's the venue for smaller shows. As of this writing, the club opens next week, so it's still a little early to tell. Everything looks good, though. The Trocadero has just had a change of ownership and a redecorating, and after a brief spell closed is now back booking the larger bands. I don't know if they

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INQUISITION

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BY

KyRON

SCENE SPOT - WAIKIKI, HAWAII

DUNGEON

A lot of you out there are probably wondering what kind of scene would a place like Hawaii have. Admittedly, the first thing that came to my mind when I heard the word "Waikiki" was not "Industrial." Palm trees, ocean, drunk military guys, maybe, but not industrial. And yes, Hawaii has all of those things. However, along with it is a gradually building club scene that is slowly gaining both momentum and recognition. Enter, the Dungeon, a fetish festivity not for the weak of heart. The Dungeon was moved from it's original location (in a warehouse) to the Groove Nightclub at 1130 N Nimitz in Waikiki and I had the distinguished opportunity of attending.

Thanks to the efforts of Courtney, who (although he will probably deny this) is the undisputed king of the Hawaiian scene, Waikiki has three club nights a week devoted to goth/Industrial music. Cafe Valentino houses two of these, Heresy (goth) and Inquisition (Industrial) which I had an opportunity to taste. Although both nights generated light crowds (mainly due to their closeness to the June 1st Dungeon date), the atmosphere was extremely friendly (gaspl) and the tiny dance floor consistently remained well traversed. And those of you who might expect a playlist of standards usually attributed to burgeoning scenes will probably be pleasantly surprised to hear that bands like

Leaether Strip, Steril, Digital Poodle, Spahn Ranch, Blue Eyed Christ, 16 Volt, and Xorcist were no strangers. However, it goes without saying that the event that everyone was waiting for was the Dungeon. Since its beginning, the Dungeon has both catered to and nursed the goth/ Industrial and bondage/ fetish scenes in Hawaii. Starting somewhat as a large warehouse event, the original "Dungeons" were made famous for its live S&M (tying up, whipping, blindfolding, etc.), body





piercing, and the notorious VIP room where people could do the dirty deed in front of 20-30 spectators. The Dungeon, however, was obviously a much matured version of the original. Present were all the aspects that made the Dungeon famous, as well as other embellishments, making it one hell of a wild evening. Over 500 people came to check out the Dungeon. A mixed crowd of die hard fetish types, goth/industrial fans, night club goers, and military guys lined up outside the black plastic awning. At first, I was somewhat concerned about the amount of Army guys "there to see the show," but as the night progressed, I slowly learned that these were the types that usually became the show, as opposed to watching it. I've often been told that there is little a drunk man full of machismo likes more than a woman to strap him down, blindfold him, and rub ice over his nipples, but it took seeing to believe it. The military guys were all for being tied to chairs, beds, wooden crosses, racks, and whipped, and the mistresses were only happy to oblige them. Remarkably, it was a symbiosis unlike anything I have seen before. Being a long anticipated event, the Dungeon was well stocked for give-always that occurred all night. Two hundred leather whips were the first to go, followed by a hundred pairs of handcuffs to the best dressed; loads of releases from Cleopatra, Re-Constriction, Ras Dva, etc.; 7" singles for the Cocteau Twins, Nick Cave and Morrissey (I admit this is an eclectic mix); various posters, cards, and catalogs from labels. Representatives from Spectator Magazine, local sex shops, and a local bondage shop were also present selling their wares in the main promenade, providing a good two-thirds of

the crowd were equipped with some form of sexual torture device before entering.

Inside, the club was partitioned with black plastic to make different "rooms," which centered the dance floor (available to VIP pass holders was also an upstairs area which housed both a huge bar and live S&M). DJ VD from LA was at the helm for the majority of the night, spinning a wide variety from the more obscure to crowd pleasers. Having DJed Hawaii extensively in the past, DJ VD was no stranger to the Dungeon. I, myself, spent most of my time manning the light display. Overlooking the dance floor was a stage (where sundry displays of submission and dominance were being acted out) affixed to which stood three strobes which I got to play with. However, I soon learned that pressing buttons every few minutes for three to four hours at a stretch can become painful. I found myself with cramps up and down my palm and wrist. But hey, you know it's been a wacky night when, at the end, you have to put tiger balm on your thumbs.

Despite Hawaii's prevalent reputation of being bright, sunny, and pristine, a dark and seedy underbelly does indeed exist. Thanks to the Dungeon and Waikiki's growing scene, Hawaii is becoming yet another place inundated with the will and the way to become thoroughly electronicized.

In closing, I would like to thank Courtney for giving me and Industrialnation the idea and the opportunity for doing this scene report. We hope to make this a regular feature, and to expose the effects of industrial music on the least likely of places.



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intend to try club nights, but I guess we'll see.

Not many bands out of Philly, the most active is Tech 9, featuring former Subkon member and Vesago promoter Octavio; they do a decent old-school industrial thing, obvious Nitzer Ebb influence but they wear it well. I confess I haven't seen them in a while so maybe they've grown, they're still a young band. Needle offers aggressive guitar industrial fare, and have a CD "Lifeline" out a while back on Neverland Records. Lackluster are another young band that give us a fairly standard industrial thing, but I think it's still a little early to call this one. Goth bands Gravedance and Sunday Grey round out the scene a bit.

Philly is also home to the infamous Digital Underground (525 S. 5th), probably the best store of its kind in the country and a great mailorder service to boot. Mailorder competitors Isolation Tank (215.8860914) have been doing well also, and have just recently moved to bigger digs.

So okay, it's as close to comprehensive as I could get it right now, and I tried to keep too much opinion out of it. But I missed a lot, didn't I? Well, it's your job to tell me about it. Contact tinman@cnj.digex.net (tinman? Now where have we heard that before?) or write the Emperor, pobox 1114, New Brunswick NJ 08903-1114. Remember, stop complaining, get off your sorry ass and make it better.

Ottawa, Canada

by L.C. Hodge

Despite the fact that we only have 1 club night a week (Tues. @ Zaphod Beeblebrox), our scene here is thriving. DJ leslie and her Resident Slave have been DJing Tues. for 5 years now and they still play the most cutting edge and underground industrial/electronic with definite techno and experimental excursions. It is not uncommon for DJs and fans to come from Toronto, Montreal and smaller towns in between to hear what's being played. This is due to DJ leslie's commitment to keeping the night cutting edge and non-corporate, as well as due to our wonderfully musically educat-

also been playing Montreal's Fournoues Electric on occasion, as well as trying to bring some shows to Montreal.

Other aspects of the industrial scene here includes industrial raves... there have been very few to date, but the last one (DJ leslie and DJ Lotus [Toronto] headlining) blew the crowd away! After DJ leslie's set, the whole crowd was screaming for more, and were chanting "DJ leslie; kill us, kill us!" because her set was so hardcore. She is looking to have an industrial rave of her own July '97, just off highway 401 near Kingston, so if you are going to be near here, give the infoline a call for details.

As far as the radio scene goes, it is a sad, sad place...while there has been an upsurge in shows dedicated to trance techno and ambient, there are NO radio shows for industrial! DJ Gina still spins Sunday night (8:30pm or so) on CHUO 89.1, but her focus is very metal/guitar oriented. "Sunburnt", the best experimental weird show has moved days, but is still on CHUO...Needless to say

ed scene that demands the newest and best the underground has to offer. It is not uncommon for bands such as Project Pitchfork, Wumpscut, Coil, Einstürzende Neubauten, Test Dept., SNOG, Xorcist and Download to all pack the dancefloor. It's so nice to have clubgoers so enraptured by the music alone that they'll dance to new music right away, not waiting for it to be played 30 times first! There is usually a giveaway or CD release every month or so, as well as a wealth of information with the DJs (like catalogues they always distribute) that helps the scene stay in touch with all that's new and good.

DJ leslie, after being fed up at others' lack of effort, has been bringing acts to Ottawa via her production company "Harsh Reality," that even make other cities jealous! Live shows like Download, Xorcist, Spahn Ranch, Mentallo & the Fixer etc... For anyone traveling here, the 24 hour infoline for underground/industrial events is (613) 239-4945. DJ leslie and Resident Slave have

DJ leslie and Resident Slave are trying for a spot, but somebody else with similar tastes is welcome to try to fill this void as DJ leslie just doesn't have alot of spare time! She will also be trying her hand at remixing come May, so if you see any remixes by DJ Crackwhore, that's her!

Ottawa has suffered a sad loss; Shake Records, an excellent source for all things electronic and strange, has closed its doors...We still have stores that carry industrial/electronic etc...Record Runner, Spinables, Birdman Sound [vinyl only yeah!] and Downtown Records [techno], as well as a new one this spring, but the loss of Shake is a sad one indeed. On a better note, local band Pandemonium Cabaret are really beginning to make a name for themselves. After blowing people away at their first ever show [this was opening for Download], the crowds have responded excellently to them. In an interview about their tour, Mark Spyby of Download said they were the best opening band they had, complementing their use of heavy electronics and live, heavy, tribal percussion. Their next step is sending stuff to labels, so keep an eye open for this band!

Although it may seem as if the scene is run by very few, the clubgoers and music supporters are so integral to the flavour of the underground scene here. We are proud that we haven't fallen victim to the stagnating and devastating effects of retro-80's and goth-rock that seems to plague many other larger cities. Anyone wishing to see what I mean can email DJ leslie for a playlist: s684406@aix2.uottawa.ca We would like it if another club would avail itself to another night of our music [as Tues. do excellently], but until then we certainly are not complaining.

Boston, MA

by Ashley Serotta, thewicked@aol.com

Boston rises from the dead! After a dismal year or two, things are going strong in Boston...finally! Starting with the bands: Institute of Technology (it@hnt.com) can be found on the Operation

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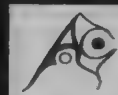
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Beatbox CD doing Run DMC's King of Rock and on the TV Terror compilation doing the Mary Tyler Moore Theme song. Also look for Robotkid remixes of Acumen (Nation) and Killing Floor coming out soon. Informatik (informatik@sinless.com) released Direct Memory Access V2.0 on Metropolis records adding new songs and multimedia goodies to their Sinless Release. Logiq, 1/2 comprised of Informatik's Matthew Crowfoot, released their first CD. Battery Cage has been blowing away crowds with their blend electro and breakbeats mixed with tons of energy on stage. See them live if you haven't yet! You Shriek released their first full length CD on Mere Mortal called Bum Something Dear. Zero Times Infinity are working on new material as well. The Boston Elektro 101 compilation on Sinless Records (info@sinless.com) is the talk of the town. Featuring tracks from Sleep Chamber, DDT, Zia, Out Out, Informatik, Din Fiv, Struktur, Mercymore, Institute of Technology, Battery Cage, Data Bank A, Sector 7G, Murderous Race, and Grenadier. Sinless is working on more signings and seems to be establishing itself firmly in the electro realm.

The clubs are where it's at now. Mondays: Ceremony at Spit with DJs Mothra and Arcanus spinning Gothic and Industrial, including lots of new and indie releases. This was the start of the new freshness in the club scene...competition is a good thing. Wednesdays: ManRay continues its Wednesday nights, Crypt. Also, try out Hexx at 100 Warrenton Street in the Theater District. Fridays: Hell continues the 3rd Friday of the month at ManRay. Saturdays: Hexx is the place.

For radio: DJ Wicked (thewicked@aol.com) and Randolph still do GoDaM! Governed by Electronics on WMFO 91.5fm Tuesday nights from 10pm-midnight. Brian does the Industrial Factory on WZBC 90.3fm Saturday mornings from 5-8am. Deftly D (deftlyd@tiac.net) still does High Voltage Circumcision on WJUL 91.5fm Friday nights from midnight - 2am.

The curse on Boston live shows has been lifted. We have had successful recent performances from Mentallo and the Fixer, Crocodile Shop, Laibach, and Xorcist. Spring shows include Sister Machine Gun, 13Mg, Switchblade Symphony, Spahn Ranch and Chemlab. The folks behind many of these are Entertainment Resources. If you need to book a show in Boston, they can be reached at (617)734-0802. And Aerosmith can go to hell for bumping Christ Analogue!

San Jose, CA

By BRAP & Devan Simunovich

It's a joke here, the place is an enormous sprawling of suburbia w/ the downtown occupying 1/10 of the entire place. Our town motto is "the big city with a small town attitude" and unfortunately it's right... there is 1 (one) club catering to the interests, Backlash-held Thursdays @ the Cactus Club, 417 S. 1st ST. Incidentally, cactus is also the ONLY club which hosts indus/cyber/darkwave acts of any kind in S.J.

Known S.J. "industrial" bands: Sirvix - experimental/indus. mentioned just because they they actually have a CD release on feedback/decibel. S.L.A. - tribal/indus. live sound way different than recorded.... Diatribe - rather well known and on ReConstriction, but heading in a decidedly more "alternative" direction Goddog - electro/metal. when interviewed they said their music was trying to "send a positive message to the kids," that says enough. 187CALM - not industrial but i'll mention them while i'm at it. ethereal brooding darkwave/simultaneously aggressive, (almost) totally guitar based, but worth seeing. Release on local label Sessa Press.

Radio frequencys: Aaron Johnston @89.7 KSCU; 90.5 KSJS also hosts a large portion of darkwave/indus/goth programming, if you catch it at the right times, but well worth it.

Music stores of mention- Streetlight Records, 980 So. Bascom (408)292-8000, the best selection of gothic industrial i've seen in SJ, also, good prices. Rasputin Records, recently moved, I believe near Streetlight, but look it up in a phone book. And our local Tower's tend to have a few decent pur-

chases as well.

San Francisco is the death of us. Far enough away to want a separate scene, close enough for everyone to ditch us because it's better there...

If you believe I have any glaring omissions, you may email me at B R A P - HOTMAIL.COM

Sacramento, CA

by Shelly N. Ross

Recently, the Sacramento scene has gone through some changes, and with change comes some shifting and shaking down. Bands like Eighth Man, once a driving force in the Sacramento EBM scene have splintered off and all but disappeared. One of their former members, Paul Jones, has since been working on a new electro/hard techno hybrid called "Implant" (who this week changed their name to "Nerve Compression" after discovering the Belgian group "Implant" with a couple cd releases had already used that monicker). Look for a track from Nerve Compression on the next RAS/DVA comp due out in August! Tony Roberts of Eighth Man

has since worked with many of the areas underground industrial musicians in a technical sense on various projects, including a remix for Luxt and an excellent remix for Good Courage (that band from Denmark that features Sacramento area native Eric Nelson on faux Depeche Mode vox). That, of course, didn't make it on to the final master recording (the band opted for the bigger names, quite possibly for sales reasons). Tony is currently playing drums for 21st Circuitry's Luxt. Sac industrial staples Dachau, changed their name this time last year to Adrenachrome, and are currently working with recently acquired gear on a new demo due out soon. Local underground DJ Arnold Phillips has returned to working on polishing up and developing some new songs with the electro/gothic act, Stigma, who he had been a part of (and continues to be a part of) with Paul and Maria Jones (Nerve Compression). Sac natives, Tinfed, recently released the long awaited "Ultrasonic" on ReConstriction Records, an excellent collection of angry and twisted tracks. Tinfed features Rey, drummer from Bay Area mahemists Slave Unit (COP Int'l), on vocals and guitar.

In the club scene, Biomech, the only "hardcore" underground industrial club in the area will soon celebrate their one year anniversary, and continue to break record after record on the attendance scale. A recent show with 16Volt (Re-Constriction) and Luxt (21st Circuitry) at Biomech broke all previous attendance records for the club. Biomech (run by members of Luxt) hopes to celebrate their one year bash with a live show with Scar Tissue (21st Circuitry), who played at the opening night of the club on July 4th of '96 and have recently released another great album on 21st Circuitry. Luxt will be playing many dates in the Bay Area in support of their recently released full length cd "Disrepair" for 21c and their self released cd "Jezabel 13.3." Luxt has recently added drummer Jay Snowden (that crazy bastard from the Trocadero), who has worked with Out Out in the past, to stand in for Tony Roberts on a tour now planned for this summer, and double up on percussive duties for other

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shows. Look for tracks by Luxt on other compilations like Newer Wave (21c) doing Gary Numan's "Cars," Coldwave Breaks Vol. 2 (21c. release date unknown), and the next RAS/DVA comp in August among others.

Cool record stores: The Beat Records, 1700 J st. in downtown Sac. (hard to find stuff, lots of distributors) Dimple Records, 2433 Arden Way, Sacramento Dimple Records, 1701 Santa Clara Drive, Roseville Dimple Records, 313 East Bidwell, Folsom (all have great industrial sections) Tower Watt Ave, Tower Macy Plaza Drive, Tower on Broadway, (all have great industrial/gothic sections).

Other cool stores: "Hot Topics" - Sunrise Mall "Underground" chain store, kinda cheesy (commercial), but still some cool rock-star stuff. "London Rock Imports," Greenback Lane in Citrus Heights - Leather goods, jewelry, and other rock-star gear "Kiss & Tell" carries bondage gear from "Chantah Fine Arts" Sac's premier leather/subversive body-wear and jewelry makers. "Sub Q" Sac's best piercing and body jewelry specialists.

Other clubs: The Asylum (inside The Rage) on Arden Way (Commercial industrial club every Sunday. The place to hear "Closer" and "Godlike" every week.). The Amazon on Garfield Drive (Gothic Club every Friday night, younger crowd, no alcohol). The Biomech Danceclub at 7042 Folsom Blvd. in Sac. (Hardcore underground club. Industrial and Industrial Rock. Every Thursday night inside "Bojangles." Last Thursday of every month is Fetish Night with leather goods by Chantah, piercing by Sub Q, and tattooing by Auburn Tattoo.).

Not much else going on in Sacramento, but it's still more than usual.

Chicago, IL

Paulie G.

This scene report will probably sound like an epitaph. It seems that theres nothing to believe in or work for anymore. I even see people who

were once living for themselves are now born-again citizens! What the fuck is going on?!? Those of us who still make up our own minds are here, but we are few in number. All the better I guess; never doubt the power of the minority! Okay, enough of my drama, O.D.'s here to let you know what's what.

First, the sad news: Strangedaze, the club, is no longer. I'll spare you the stories vs. The rumours but 'the damage done,' its doors are closed (it reopened under a new name, Pandora's Box but it too had the same fate soon after).

Neo (2350 N. Clark) is one of the oldest clubs in our city (and scene) and is still easily one of the best. Carrie Monster hosts Morpheus on Tuesdays for the (un)dead and D.J. Abe invites all to hell (industrial heaven) on Wednesdays. Thursdays is still Post Mortem, a various mixture of terrorbeat and darkwave. Any day is worth a visit and drink specials are frequent. Hey Eric, crucify me! Next there's Exit (1315 W. North Ave.) and as always its 'Blood and Family'. Fridays are freaked by Billy Seagrave, playing a groovy selection of hardbeat as well as some Waxtrax! Oldies. Saturdays are sinful with Joe Garza. Quite fun and affordable and worth dropping in.

Domeroom (632 1/2 N. Dearborn) on Sundays with Jeff Moyer is...well, in our crowd there's always the 'uninvited' but on occasion you'll hear that evil track that makes them just right for kicking. Zoltar has a slot on Wednesdays, I am told. He also hosts 'Industrial Zone' on Q101 late nights (2am to 5am Sun.-Thurs., 10pm-2am Sat.), and only tune in late 'cos he's not held responsible for any 'alternative' crap you'll hear otherwise. There's Liars Club (1665 Fullerton) on Thursdays for pounding drum-and-bass and even Crobar (1543 N. Kingsbury) on Wednesdays for dance music with some industrial music.

Last (but far from least) D.J. Scary Lady Sarah holds Noir (Smart Bar, 3730 N. Clark) for her congregation on Tuesdays and provides what any respecting goth would want. It goes without say that all of the mentioned clubs are 21 and over. But please, if anyone knows anything for the under 21 set, please feel free to write or send stuff in to us.

Now to shop! Moon Mystique (new & improved) lives at 3420 N. Halsted (773)665-9016. Here you will find people who help and so much stuff to lust for. A wide selection of candles, incense, books, tapes...and so forth. Clubhouse (3728 N. Clark) has books and stickers as well as one of the best T-shirt selections around. And yeah, you'll wanna kiss the staff too. Armageddon (711 W. Belmont) might not let you kiss them, but Jesus, dropping \$50 in the store is so easy 'cos they have a wide selection of independent music. With accessories and T's also. Medusa's Circle (on Clark St. 1 block North of Belmont) has goth attire to die for, and cute staff and piercing on premises. Yay!

99th Floor (3406 N. Halsted) boasts having over 400 styles groovy shoes. Wow. The question is would you sleep with the staff too? (Okay, I'll stop. But I turn down nothing except my collar.) Evil Clown is just about 10 inches north and you can 'ear it before you buy it. Yum. There are two Nevermind stores (under the Belmont 'el stop and far north on Clark) nice selections, nice sections.

Two record stores, Reckless Records (two locations; 3157 N. Broadway, and 2055 W. North) and The Record Xchange (Belmont just west of Clark) both have a vast selection of 2nd hand tunes and more importantly, large wax sections. Two Doors (a little north on Clark) has a huge selection of candles & incense and Igor's Dungeon (Belmont) has smoking accessories that are very nice. Heh. There's Chicago Comics (3244 N. Clark) that will always get all my comic cash. Always. Now to wrap dis up: Pink Frog (Belmont just east of RecordXchange) has cute lil' girl needs, Disc-Go-Round (yes they're a chain, you got a problem with that? So's Reckless, so there! Anyway, they are located on

the corner of Belmont and Clark) lets you taste your music before you buy. Stars Our Destination (1 block west of

RecordXchange) feeds the Sci-Fi geek in us all, and do it with pizzazz. Uncle Fun (even further west on Belmont) is for the juvenile lurking inside. Great stuff. Flashback (3450 N. Clark) reminds me of the 70's (ah, dream baby!) and 80's.

Used clothes that are rather reasonably priced lurk at Beatnix (on Halsted), Hollywood Mirror (further down Halsted), Ragstock (on Belmont between Halsted and Clark) and Disgraceland (north of Belmont on Clark) all offer us a lot of stuff that looks like the threads the family black sheep wore. Dare we? And yeah, there is The Alley (Belmont, 1/2 block west of Clark) and the Army Surplus (a wee bit further down Belmont) want your business and money. Not mine!

Body Basics (613 W. Briar) and The Guilty And Innocent (Belmont and Ashland) help you jab metal through your body and do a fine job of it. And that's my two pence. For anyone who would love to let me know what I already know, you can reach me here (care of IN). I gotta go, the orderlies are waiting! Do yourself some damage. Cum to Chicago! Paulie G. (O.D.)

Notes from the Snake Pit

by Andy Morrison

I have not submitted any scene reports lately, simply because there isn't any scene to report. And it would be a conceit for me to pretend there was. Even in London itself, there is barely a movement worth talking about, at least anything worth giving up any time for. There are Mechanical's promotions who organize all the industrial related events in the city (such as the Front Line Assembly dates last year, etc), one or two 'cyber' clubs, but that's about it. The usual 'goth' crossover thing dominates more than anything, but I'm too old and wise to give a shit about that old ghost anymore (face it, goth music at best, is a tedious retread of old stylizations, now defunct), and most of the people who were in the scene, pushing the edge years past, have moved into the techno world, or just given up and become metalheads! Since the first time I wrote for the magazine, I have always challenged the validity of using the term 'industrial,' and I always will. I don't want to be pedantic, but what is the ongoing relevance of a term, that was purely a late '70's cultural movement, that existed within a community of artists, that exploded at the onset of the early '80's? I have talked to David Tibet (Current 93), Boyd Rice, Cossi Fanni Tutti, the members of Coil, and Douglas P. (Death In June), and they all hate the term. Tibet even told me he'd rather be filed under goth than industrial, he hates the term so much. (It was also the reason why he refused to grant me an interview, on the occasions I asked. He didn't like the name

Industrial Nation.) I (without blowing my trumpet) evolved one of the original and most confrontational Cyber/Torture Tech events 6 years ago (Scream Inc.). I was visited by people at the forefront of the London scene, and told that I was doing something far more exciting than anything else they'd seen. I had live acts (Test Dept., etc), body manipulation performances, a top of the range lighting display (including 4 stun flash/strobes), and visuals/films (very controversial, we had a lot of complaints from showing graphic information, such as extreme fetishistic porn, torture scenes, suicides, etc.). I tried to keep the original industrial abject ideology, and to add to it a 90's cyber edge. I once even had a frequency modulator running through the P.A. (that was a messy night. Puke and other bodily fluids all over the place!) Basically, people didn't forget my events for quite some time, and I gained a large reputation over here for putting them on (not always favourable, some people are so brittle!). I was lucky, my partner was a musician, whom had a degree in sound sciences, we knew how to manipulate the audience. We even had huge effigies and hardware-esque totem poles (with skulls, etc.). I wanted to be as confrontational as possible, and I took it as far as it could go, instead of re-treading a parody of it's original motives. I self destructed Scream Inc. two years ago. The scene was dead and I hated heavy metal. I could have made a lot of money, running the thing to this day, but it would have been a joke. We ended on a pure and high note, with our integrity intact, and a night where I blew the in-house P.A., threw abuse at the crowd, and trashed the Scream Inc. set. Oh, and we also burnt part of the club ceiling with the 'fire breathers' we used, I trashed "Head Like A Hole", and the whole thing ended in a wonderful combination of destruction, violence and smoke! (Just as it should have.) We left our mark, there hasn't been anything the same since, even though I'm still being copied. That's all for now, Andy Morrison

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IN: What is Din_Fiv? When was it born?

Da5id Din: Din_Fiv is strictly my solo project — always has been and always will be. I had been writing music since 1989, but I didn't call myself Din_Fiv until I wrote "Terminal Condition" in 1994.

IN: What is SINless Records?

Da5id: I put SINless Records together in order to release Direct Memory Access, Informatik's first release. It's our own label, and I'll keep it around forever. I will be putting out a compilation of local electro acts this Fall (on SINless). I'm just wrapping up most of the tracks up right now, but, it should be quite amazing.

IN: In your bio, it says you were focused on making synth-pop until you heard Skinny Puppy's *Mind: The Perpetual Intercourse*. What changed you?

Da5id: Someone had mentioned Skinny Puppy as an interesting band, before I even knew what 'industrial' music was. So, on a whim, I picked it up and was just completely blown away. I liked electronics but I didn't know it could have that much power. So, from that point on, I've been trying to write harsh electronic music — with a beat.

IN: What do you want to bring to the scene that you feel it is lacking?

Da5id: The only thing I really have to offer, really, are my opin-

As well as being the man behind Din_Fiv, Da5id Din is one half of Boston's Informatik. Both projects have been licensed to Metropolis through Din's own label, SINless. Informatik's first release, *Direct Memory Access*, is currently available. *Direct Memory Access*, Informatik's debut, will be out in early 1997.



ions and whether other people subscribe to them or not is their own choice. But, I certainly have my own agenda as far as ideology goes, in my music. To me, it seems really obvious, if you read through the lyrics. The lyrics are more important to me than the music. The music, hopefully, is a vehicle. IN: What do you think of guitars in this form of music?

Da5id: I think there's room for guitars in any style of music, I suppose. Whether I'm going to listen to it or not is a different thing. I don't think a heavy metal band with a drum machine should be calling themselves an industrial band. Am I going to add guitars to my music? Doubtful. Is Informatik going to add guitars to their music? Doubtful. Basically, it can be done well, like Out Out, where guitars are another texture, but my threshold of pain is where it dominates the music.

IN: How is the title Din_Fiv significant, other than it is a midi cable?

Da5id: The title of the band is the technology by which my music gets made. Yes, that's an important statement.

IN: What is technology to you?

Da5id: To me, it is a tool, a way of extending my capabilities, or lack of capabilities.

Other magazines bring you the vision and voice of artists through the music they create. But here at Industrial Nation, we understand that most readers may be in need of a few good recipes. Therefore, we bring you another side of Informatik/Din_Fiv's Da5id Din:

In the kitchen with Da5id

Da5id's Baked Black Bean Chili (tm)

- 1 lb dried black beans
- 4 Tbs olive oil
- 5 cloves garlic, minced
- 1 large or 2 medium yellow onions cut into 1/2 inch pieces
- 1 green pepper, cut into 1 inch pieces
- 1 28 oz can of crushed tomatoes (without added puree)
- 1 12 oz beer (Dos Equis recommended)
- 1 can water
- 1 package Wick Fowler's 2-Alarm Chili Kit (discarding packets marked masa and onion/garlic) In the uneventful case that Wick Fowler's cannot be found, you can use instead: 8 Tbs chili powder, 1/2 Tbs cumin, paprika, cayenne (red) pepper, and salt; and 1/2 tsp oregano.
- 1 tsp unsweetened cocoa

Directions:

Rinse beans in a colander, removing any pebbles. Soak in a sauce pan with 3 quarts of water overnight. Drain in colander and rinse thoroughly. Sauté garlic in sauce pan with the olive oil for about two minutes at medium heat. Be careful as not to brown the garlic. Preheat oven to 275. Add the remaining ingredients. Bring to boil using medium heat and stirring frequently. Cover with lid and place in oven to bake

Informatik Salsa

- One 16oz can of whole tomatoes
- Half a small purple onion
- 1/4 cup fresh Cilantro
- 3 scallions
- 2 jalapeños
- Juice of one lime
- 1/2 teaspoon salt

Blend all ingredients. Chill for one hour. Serve.

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Since 1980 when Laibach first joined together, they have been synonymous with the ideas of controversy and change. But even with these obstacles and their ever changing sound they have stayed one of the most powerful "industrial" bands to this day. And with the new release of "Jesus Christ Superstars" they have taken a surprisingly musically popular step into the world of religion or anti-religion. However, the main difference is Laibach is telling us a story, their version, and letting their listeners decide for themselves.

After the releases of "NATO" and "Kapital" many wondered what would be coming next from Laibach. The whole point is making you wait and ponder the possibilities. Because with Laibach the possibilities are endless. They'll never do what is expected of them.

IN: What is your role in the band?

Ivan: I'm one of the founding members of the group. Basically I'm taking care of many things for the group.

The way we work or function, some of the original members of the band aren't even with us today. The way we work isn't "I play guitar" or "I play drums" and so on. Because we always work with many different people. We even had at a certain point, two groups going on at the same time in different parts of the world under the same name. Which were basically constructed with the same people.

IN: Which tour did that start?

Ivan: The first time was in 1984 when we had a concert at the same time and the people didn't know they were watching a clone of the group. The second time was in 1987 or 1988, when we did a show with Marky Clark (a dancer). We did a show for the Los Angeles Festival of Art

and at the same time we had to do a show in Hamburg for a theater production of Macbeth. So we had to kind of invent two groups. The first time when we did it was a conceptual action. The second time we did it simply because we had to do it. We had two very interesting things going on at the same time. So, some recent members have split up into two groups and we have asked

other musicians to join our group.

IN: Are you still doing this to this day?

this several times. It doesn't give us any big thrill anymore. It's not that touring

is so incredibly charming. It's interesting to do new ideas, new kinds of records. But promoting is becoming almost a science. It is becoming hard work.

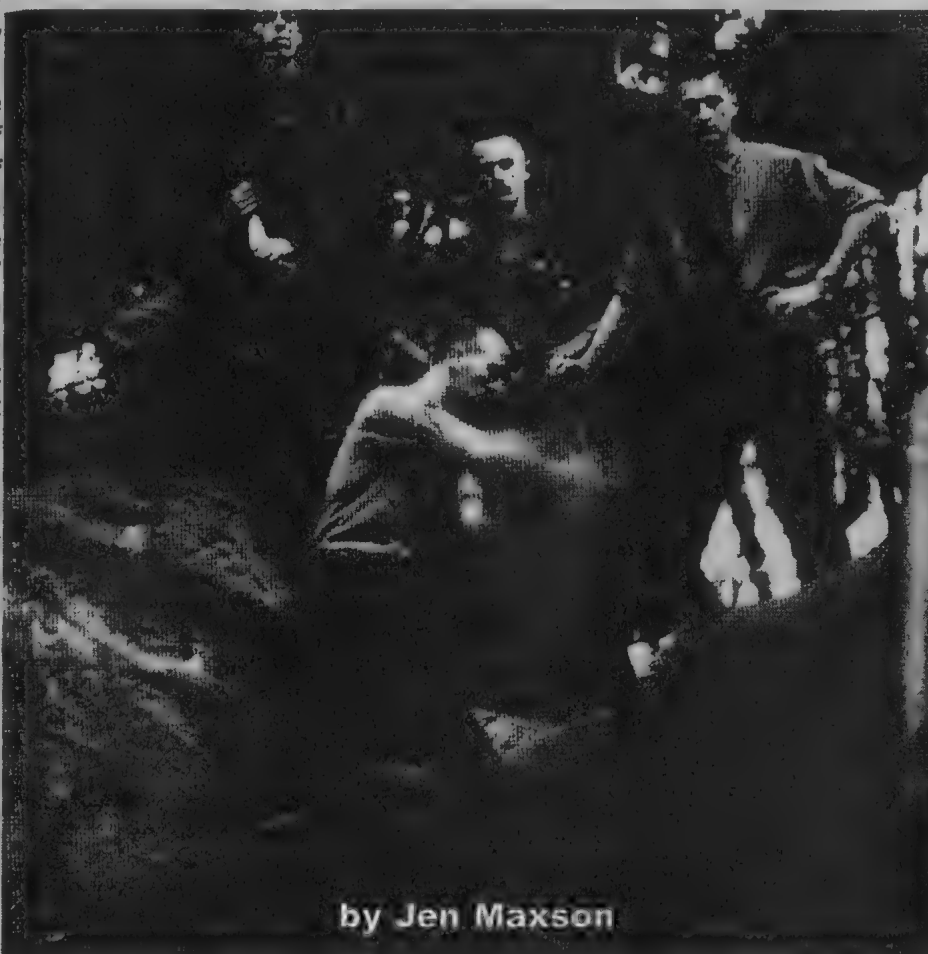
If you can imagine, there are some groups that have to play everyday, the same things over and over again. We are still quite avoiding it. We don't really do it very often. We only do it when we think, "Okay, let's finally do it." We don't feel we are a rock and roll band.

(At first, I didn't know whether or not to take this whole "clone of the band" thing too seriously. Then, as the band started to play and I noticed Ivan wasn't on stage, I began to wonder if his

name was actually Ivan.)

IN: When Laibach first started in 1980, what was the main objective of the group?

Ivan: We had a very precise idea. It's the usual kind of evolution that comes slowly. You think things are very clear, suddenly you find yourself in a difficult situation and beyond the point of recognition.



by Jen Maxson

LAIBACH

Ivan: We are still doing it. It's not some big conceptual thing for us. It's simply the way the group operates in creating. The idea is that we can change people slowly and getting new people in the group. The actual idea was that we will sit at home and enjoy fishing or things like that while someone else is taking over doing it. We did it for long enough ourselves and we went through all of



We were not satisfied with the way the media was separated. The way rock was established as something we should be a part of, the rock circus, rock metaphysics, or rock ghetto. And then art should be a part of the other ghetto, galleries. And politics should be a thing only for politicians. So, we decided to make confusion and make a mixture of all of them together. To play with paradoxes and kind of break the rules. This was our first idea. To not recognize the rules as they should be. The second idea, of course, was to detect evil. To appropriate it and change it into something else.

IN: Do you think Laibach has fulfilled that goal?

Ivan: We did it, in a way, quite successfully. It depends, success is a relative thing. For the one point, first we are doing what we have wanted to do for 16-17 years. It seemed to be that we're the only group from the previous Eastern block doing it on such a large scale: And after this tour, in America,

ly should not belong.

Some people were saying we were so important for the political development of the ex-Yugoslavia and Slovenia. And some people are saying we are incredibly important for certain consciousness for the Eastern part of Europe. People are also saying we are not only legitimate but very important for the Western movement as well. I don't know. We are not obsessed by it. We don't really identify with or have the right to identify with the morpheia idea of this because from the beginning we have been operating on both sides. We've got the right to see the differences and equalities. We cannot

we're going to finish up the second part of the European tour, which is including concerts in Moscow and St. Petersburg. Then, we are doing a production with the Philharmonic Orchestra in Ljubljana, our home town. There will be like 200 people on stage and the Philharmonic Orchestra will be playing our music, experimental music. After that we are doing an open air concert in Ljubljana. And then later on, we'll be doing a disco event in one of the discotheques.

We play with different contexts all of the time. Bringing one content into another one, where it usual-

say we are representing a typical Eastern frustration, not at all.

IN: What do you think the reaction was after the releases of "Kapital" and "NATO" was from your fans of Laibach's days with Wax Trax?

Ivan: Having fans is a commercial term, commercial value. Fighting for fans and for audiences is a commercial term. Which sometimes we have to respect if we want to tour around. It has certain compromise. Same as some people say life is compromise, between birth and death. So, we have to take that into count as well but from a certain inauthentic, formal point of view we are much more interested in disappointing our fans. We don't want somebody to stand or perceive of some idea of what we're supposed to be. And be sure that this is it and nothing else. We know that there must be a certain kind of continuum of an idea. There must always be a reevaluation of the content of the entirety. We always have to kind of betray our fans and ourselves in a way. You always have to keep on going. As soon as you feel comfortable with something, it's gone terribly wrong. You have to go further. And the fans are the worst, they usually say, "The previous record was ten times better than this one." Then the rest of the nation of fans is saying,



LAIBACH



"Kapital" is much better than "NATO" or "NATO" is better than "Kapital".

IN: Well, people get used to one sound and are disappointed when it changes.

Ivan: People usually believe they have discovered the formula. But formula is the same as life, ever surprising. It always finds a way of changing.

IN: Why does Laibach find it necessary to, as you've said before, "reinvent" songs done previously by other artists?

Ivan: Well, why do you believe it is so necessary to be strictly original? Which is a term nowadays that does not really work. It does not exist. People really feel it is necessary to have to express themselves. It's a certain ideology to express yourself. Who needs that? We're not so different from each other at the end of the day. It's a marketing term. And originality, especially inside of popular culture, by definition, abolish the idea of originality. The more you are original, the less you are popular. In fact, the successful groups are those who are not very original. But it's a successful marketing campaign. They're not bringing anything new at all. And everybody's doing it. Rock and roll is a huge marketing invention. It's not a huge formal invention. You've got three chords in any genre. The groups are repeating those three chords in different combinations. And basically ripping off each other. Knowing or not knowing that is not important. But we've heard

all of this stuff before. That's not counting how many million people were watching him, his service, on T.V.

Like the way Lenny Kravitz is a good musician, we still know we've heard this before. The perfect combination of several different pop icons, like Hendrix. Originality is not a matter at all, it's not important. The way we are doing it, we are actually doing it the same as all of the other groups out there. Which is basically ripping off, except we are doing it in a direct way, and in an original way. We are appropriating certain songs and giving them different content. And in a similar way like somebody would go and do his own interpretation of

Shakespeare's "A Midsummers Nights Dream." Nevertheless, it's been done throughout history many times before.

IN: So, you're basically continuing the tradition?

Ivan: Yes, we are recycling the different material, appropriating and changing it.

IN: Laibach has been known as a politically based band. What induced the making of "Jesus Christ Superstars"?

Ivan: There were several different reasons. One was thinking about basically the idea of popular culture, the way it's functioning. The different mechanisms, popular culture is using, which is pretty much singular to religious mechanisms. Actually, popular culture is functioning the same, in a way, as religion basically. The groups are practically taking the role of the preachers. With Jesus Christ look alike figures on stage, preaching their own kind of ideology. You know, "Come into my church. Buy my records" and so on. And they're doing it on different sizes, from stadiums to places like this (Dome Room, Chicago).

On the other hand, you've got the Pope. Who seems to be the biggest pop star. He's the only one who's able to draw a crowd instantly, like last year he appeared in Slovenia. And in a few days he was able to get approximately 500,000 people in three stadiums. That's not counting how many million people were watching him, his service, on T.V.

It's a powerful, popular gesture. And in such it's very ideological. But nowadays, nothing is, nevertheless that somebody might say not political at all. Everybody is political from the very moment you enter into life. There might be a difference. You might enter into life in some remote territory in central Africa, here in Chicago, or whatever society. And the two people who are born on the same day are not equal from the very beginning and politically they belong to different parties right away. With the first spoken words, they differ politically. Any gesture they do is politically different. They are all used for political aims, I think. You have to vote for two apparently different but basically equal political parties. You don't have much choice but to follow the life which is already imposed on you. People are not born with equal chances.

IN: The music of "Jesus Christ Superstars" returns back to the original sound of Laibach. What was the reason for reverting back for this album?

Ivan: There is almost a written explanation with the "Opus Dei" record. Except it is more centered to the subject, what the majority of people are saying, religion.

Basically it is concentrating on the fine line between religion and popular culture, defining it. And we have decided, of course, to take the central icon of religion, which is Jesus Christ. We've taken a musical "Jesus Christ Superstar", which is clearly describing the religion, the popular aspect and the power of religion's ideology. As those people who created "Jesus Christ Superstar". The ideology behind that musical, actually nowadays, in ethical, financial, economical, and political terms. Taking the subject of religion for which we believe, in a way, is an archaic subject. It should not exist nowadays. But it does. It exists and is in our presence. All over the world. The biggest battles in history and still to this day are about religion. The subject itself, it sounds and is archaic. And that's why we chose a musical genre which is agonistic and archaic as well. The guitars sounds are from the heavy

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This is the third film about Laibach. The first one was made in 1987 about the first few years of the group. It is called "Victory Under the Sun." Then, the second one was "Laibach: The Film" made by an English film director. It was more of an epic of the company. Mute Records. Which it

hasn't really been used as such. But when it came out it was too complicated.

IN: Laibach has been known for your interest in Nazi propaganda art there have been many questions about your involvement in the movement itself. What is your reaction to the allegations of your involvement with the Nazi movement?

Ivan: The fact is we were always interested in history, not just the nice parts of history. We didn't do anything to situate the good guys and bad guy in terms of historical research. As we were doing that, of course, there was obviously some misunderstanding. Which we never thought people should understand what we were doing. That wasn't the angle. But the very beginning of our actions, when we started we had already said we are not propagating any certain ideology. We are not making any advertisement for any specific ideology. We do not stand behind any political ideology. And that stands still to this day. We are completely an unpolitical group, in terms of daily politics. But the fact is that we did appropriate a political language and we are also using it as one of the relevant existing languages. Not that we are preaching any particular ideology at all. We even abolish ideology through emphasizing that.

We have encountered people to actually think about history. We have encountered Germans to return back to their traumatic points and think about them. Not only Germans, also Russians, French, English, whatever. And usually if you want a direct response you protest something. Proclaimed Nazi skinhead or whatever comes to our concerts, he usually cannot really identify with what we are doing. But we've never made any political accusations on anyone. Just because of the simple convention of society and the political correctness. We are not a politically correct group.

People are asking us all of the time if we are Nazis. We usually respond that they have to define for themselves. People are usually defining themselves through the judgement of others. We don't judge.

IN: Could you tell me a little bit about how Laibach became involved in get-

ting the NSK state off the ground and recognized?

Ivan: NSK was first established in 1984 as a larger group involving different media experiences like theater, art collective, architecture, film, etc. So, we kind of made a universal art collective. Something with which we can deal with bigger actions. Through all of this time we always had an idea to do an independent state of our own. In the eighties, the political situation was a very interesting one. We were functioning inside of Slovenia, which at the time was part of Yugoslavia and it had all of the mechanisms of the state. But it wasn't recognized as a state. It was

recognized as a province of Yugoslavia. So, we actually worked inside of an utopian state of Slovenia. Since 1992, Slovenia has established itself as a state of it's own. It has been worldly recognized. We have decided to escape out of Slovenia (laughs) and form our own state. Because we don't want to serve any existing country, state, national idea, political idea, or

nonexisting ideology. The territory which does not exist, a utopian territory. And that's why we formed our own state. We have no territory. Sometimes we proclaim temporary territories, like Sarajevo. But in fact, the way the state works is virtual. We have our own passports. Everyone can become a bearer of the passport. It's worth as much as you value it. The value gets bigger as you value yourself more. It's basically a social sculpture of certain actions which goes on already for a few years. We are opening embassies also.

IN: Wasn't there going to be currency for NSK?

Ivan: There was an idea that we would establish our own currency after we established the passports. But finally we recognized that money has no value in NSK state.

IN: Has NSK given you a different outlet to deal with the issues you already deal with in your music?

Ivan: I don't know really. The previous NSK, when we existed as a large collective, served each of us as a way to steal from each other with permission. And use it in different media. The NSK state, as it exists nowadays, is just a formal idea. We are taking our ideas everywhere.

IN: Are you involved with the many different groups which are a part of NSK?

Ivan: No, only sometimes when we do bigger things together. Like we did this baptism thing for a theater production in 1986. The theater people directed the whole thing, we did the musical scores, the painters did the design, and so on. Each group is on it's own.

IN: The only question I have left is, can you give us an idea of what's coming next from Laibach?

Ivan: I can't really tell you.

IN: There's nothing in the works right now?

Ivan: There is. It's not that I wouldn't want to tell you. It hasn't really reached the point where it would be possible to



LAIBACH

anything like that. We feel that we talk about should only belong to the idea of a

Y'know, being a poetry editor for Industrialnation is one tough job. You get tons of envelopes full of people's deepest thoughts, and you have to judge them. And judge them we do, and wonder about them, and worry about them sometimes...but we love doing it. We're certainly not doing it for the money or the recognition. Perhaps you'd like your deepest thoughts to be judged. We can't blame you. Send your poetry (no more than three at a time, please!) to: Thought Psychosis, 3420 N. Halsted, Chicago, IL 60657. Send a self-addressed stamped envelope if you want your stuff returned or if you want any sort of cruel and unusual commentary. And no more "the devil is my master" poems. Please. They smack of Marilyn Manson, and I despise Marilyn Manson. Now go and have a pleasant day.

I hate e-mail.
This is stupid.
Stupid fight.
Stupid everything.
I am so pissed right now...
And frustrated.
And over what?
I have no fucking idea.
All I know is..
that we have an argument.
Then all of a sudden...
you need to "think"
about us....
and where we...
are going.
Well, if you have to "think"
about it....
maybe we have...
more problems then I thought.

Lisa Swiss

The sun is a big nasty eye, aggressively poking through clouds,
exposing flaws in everything it sees...
The moon is a shimmering ball of feminine energy
its smile soothes me,
as I walk in the shadows and blow kisses to the stars.

Silver

Kill the Lights

you're upstaged by the dark
where no one speaks.
someone with black eyes
has been waiting in the wings.

when the curtains fall,
the audience remembers its way out—
doors shut; ushers snicker
as they leave.

backstage passes
by forgotten dreams:

on closing night,
the one with black eyes
breaks your legs.

Lawrence Greenburg

THOUGHT

PSYCHOSIS

#4

ten thousand rusted apples
are melting in the grey-washed garden
inside the vultures voice
they covered themselves with orange peels
but they couldn't escape the rain
so they tore at his larynx
till it bled like thorns that
scratched out their eyes like a
razor across a window

and it felt like a ghost died cracked in the shadowland

the fishnet fingers pulled at my consciousness
as we walked through the city of barbed wire babies
the buildings rained red upon our heads
washing away everything with the spitfire dragons
all the roads were exits
running wet into slippery hands
down to the devils door
our fingers are too thin for the big gold rings

cracked over drowned faces smiling with a charcoal child

split my trees cracked like dry bone
splintered like a toothpick jabbed in my heart
my cells spilling everywhere
over empty bottles made of glass and of hollow
filled with dreams of today
redder than a ruby than a winter than a rose
it falls apart like puppetry
sick and shot in the thirteenth hour

never looked once just slipped under metal floors

no i can't love the sun
when it changes all my colors
and destroys all my negatives
leaving my memory burnt white and exposed
three ravens in his hair tore him away from me
past the dreaming past the sane
i never want to wake again

Elise Camitta

Junk

You enticed me
Eyes were clear
Kiss shot me up
Crammed your tongue in
Brain moved fast
Split me in half
Leaving a piece of myself there
I want to reclaim
Too many people there
Smiled when you saw me
I felt welcome
Pull me into a corner
Frenzy erupting from your lips
A nauseating, dizzy lust
Crushing headache
Sexual overdose

Tonight was dissimilar
Lack of warmth
Red eyes
No invitation
Casual rejection
Door in my face
Drug induced cruelty
Wounds in arms
Euphoric goodbye

Liz Dailey

The Universe is a living, sentient being,
and the stars are like mitochondria,
churning out the energy to sustain life
such as us.

Human beings are like the brain cells
of the Universe, comprising one great uniMind.
We are all connected, some more closely than others.
Some are so distant as to seem unrelated.

Sometimes, humans come together and
exchange fluids, just like neurons secreting
neurotransmitters, and electrical impulses
could pass between us at these times,
carrying messages that we don't comprehend.

Also, the universe must defecate;
this explains R.E.M. and Pat Buchanan.

Brian K. Kijowski

The Law of Let Hers

Parent theoretically,
the alpha bet (seed of our sigh key)
interim mingling speciphysically corona womanifestation (see you in tea),
Jill offer ring purr Sue,
cisterns in arms enter twined,
deuce is wildflower in hallowed grr round,
a wisp of wisdom caught preternaturally,
intercommunification reflexion of sassafras routes through tunnelated
harphonic numerals (seven two nine),
piscatorial pickpocketing (like an Electra magnet draws nails),
the law of let hers dictates female forum preeminence fits.
Witch size are you?

Jeri Graves

Resurrections

A frequent lack of reason.
Left on a bed of regret and meaningless night fear.
This solution is broken
in static variations of every make believe martyr
made real by superstition.
Within this world of potions and perversions,
Curses and premeditated resurrections,
I've denied these accusations
refused my own paranoia and all other mutations of love.
Traveling beyond the boundaries of age,
I've evolved far beyond the expectations of faith.
Becoming everything I am,
While staying nothing at all.

Jasyn Bangert

Dealing With It

I have failed
I can't capture my frustration on
paper
I can only grit my teeth
and feel them flex
pull my fists taught till
the tendons hurt
I am too civil
There is no
Bones, contraction—hands break to hone raw energy
I just clench,
and shake
until I huff
and slouch
and sleep

david meyer

VIGS i N Y L VIEWS

English
Muffin - Return of
the English Muffin

(LD002) (Industrial Strength) Produced by Lenny Dee and Ralphie Dee, this 12" (and I don't mean Ron Jeremy) Starts off with *Replay '96*, bass pounding soundscape of moving pleasure right back from the old skool days. The 2nd track Give it Up is a bit happy for my tastes and

the second side is highlighted by *The Honky*.

D.O.A. - (ISO37) (Industrial Strength) This 2 Disc Release A. *Brooklyn Mob*, *Yo Mutha Pt. 3*, *Imagine Ska Hardcore Techno C. N.Y.C. Speedcore* Starts off with a sample of Electric Hellfire Clubs intro to one of their albums, then into a relentless hardbeat speed dance kill for all., *Thrust Rush D. This is D.O.A., Our Father, Minute Madness*

U.V.C. (Industrial Strength) Written & Produced by Sal Mineo. A. *Axis Ouch*, Its almost painful. Speed is your friend, so is the wall. Keep running into it. Imagine being in a closed room and running as fast as you can into the walls, bouncing off them and running into it them again & again, bouncing from wall to wall. This is the soundtrack to that!, *No Reason, UVC B. Death is..., Half Dead.*

DJ Psykopunk - My Religion (RB011) (Industrial Strength) Produced by Patrick Moreland & Lenny Dee. The title track here is some hard ass trance, not too fast but defiantly ready to move you, *Step Da Fuck Off*, pounding repetitive fucking, *Fool! 2 Hard Mutha Fuckas* starts off slow dark and turns too a dark bass beat and trancey.

Wavelan Vs. Disintegrator (IST01) (Industrial Strength) Side A *Your Power* is straight instrumental, thump, thump, thump. Side B is straight up tekno with some spacy interludes.

Mechanism (Industrial Strength) - Spirit in Decent. Destroying an Angel, the 1st track for this four song 12 inch, starts of with a experimental edge and then flows into a heavy hardbeat feel with lotss of breaks to catch your breath. *This Reign must Fall* a nighttime atmosphere is set with the gothy rain falling sample and church bell tolling at the beginning to lead into a relentless hard beat (170BPM+). Side 2 starts off with a air raid siren leading us into a slow

decent to a bit off-center beat that cleans itself up by mid song keeping a rather spacy beat.

Newcastle Sampler (BL0101) (Industrial Strength) Straight from Newcastle Australia comes this Bastard Loud label sampler with *Dissassembler - Ants Breakbeat Madness, Sweet Rohypnol - Memetic, Born Fuckin' Killers 2 - Syndicate, MMM Past - 7 Dear Netas* Minimalistic beats never stop!, *Awakened - Embolism* Sample ridden chaotic machine beat noise, *Treadmill - Nasenbluten* Hard Ass! shit. Total audio terror that shows no mercy.

Overlords (Industrial Strength) WoW! This is the Shit, The Overlords are still around, and they have really fine tuned their shit, Didn't they re-mix a single for Billy Idol, yep I thought so. *Activate. Gimme Some, Damn these guys just don't stop Elektro Body Teckno at its best! Best Sample: "Gimme some fuckin' Hardcore!"* Side 2 starts off slow with *Open Your Mind* but picks up with a beaten groove, dark and evil stompin *Voices in my Mind.*

Outlaw The Wild E.P. (Industrial Strength) Written and Produced by Manu Le Malin. *X-Terror*, Instrumental, would fit real well on the Terminator IV Soundtrack. *Afrik 125* is pure noise! then the non-stop

beat, ouch it hurts. *AFrik 125 (Ambient Mix)* same noise but mellower!

Lenny Dee & The Hardcore Warriors (ISL1) (Industrial Strength) Produced by Lenny Dee, Jappo, Claudio Lancinhouse, Buby, Vanni & Dave .T. *Funky Twisted*, the 1st track here starts of with a little scratchen, and quickly goes into a catchy beat, *We are Back* features a sample over and over saying "Digital Wall made into Sound" manipu-

lated and transformed as the break-beats goes on. This 12 inch is worth it for this song alone! Side 2 with *Anywhere* and *Oh Claudio, Play This Song (Number One Mazzoni Mix)* ;is the ultimate finale to the perfect party as the press sheet states.

From Nova Mute comes *The Blunted Boy Wonder - TimeSquare*. The first track *Circuit Sex* has a decent beat but its just a bit annoying with a scratching type skip in the beat that makes you think the record is skipping. The title track *Timesquare* makes up for the 1st track with a descent beat, but then onto the 2nd side it gets repetitive and dull.

From Belgium Reload records comes to us with the **ZZino - Accelerate** from the forthcoming album *On-Off*. Your basic ravey techno music.

World Domination records brings us **Loop Guru Soulius & Yayli**. Middle Eastern drum beats make this ambient jungle-esque remixes very chillable.

Tomografia Assiale Computerizzata - IL Teatro Della Crudelta This Italian Import is one of italy's pioneers of industrial or as they like to be known, post-industrial, dark and earey drumming and electronics compromise this full length Record from T.A.C., a band with a discography longer than a page.

From Energy Rekords comes **Bile - The Darkbeat EP**, with Bile's Trademark death metal heavy vocals and Dance floor friendly beats. Remixes of *Planet Weather Control (130 BPM)* & *The Phantom God (118BPM)*. The press photo for this looks like Marilyn Manson meets Gwar, and hey now that you mention it may sound a bit like it too.

This vinyle release is the 1st release from Things To Come Records. **Arrivers (TTC-001)** The nice thing about Industrial Strength Records is the fact that all their releases are at 33 1/3 RPM which mean you can speed 'em up to 45 to really mind-fuck yourself. Now lets pretend that they recorded them at 45. that would mean that you could slow them down. Well Thats what this entire album sounds like. Your typical ISR release slowed down. Wher'd I put the Vivrin?

Vinyle Labels of Notice:

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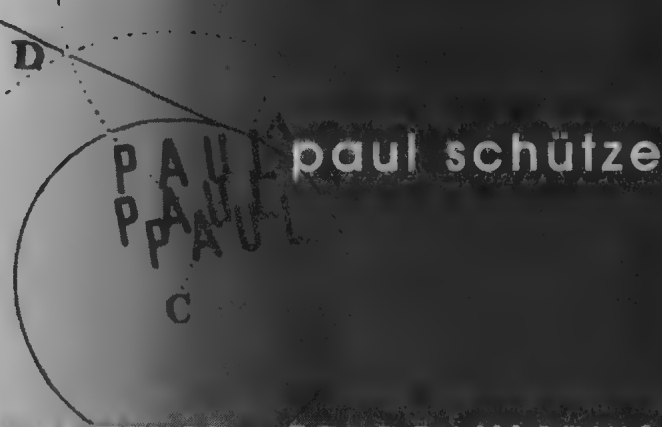
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43100 PARMA, ITALY

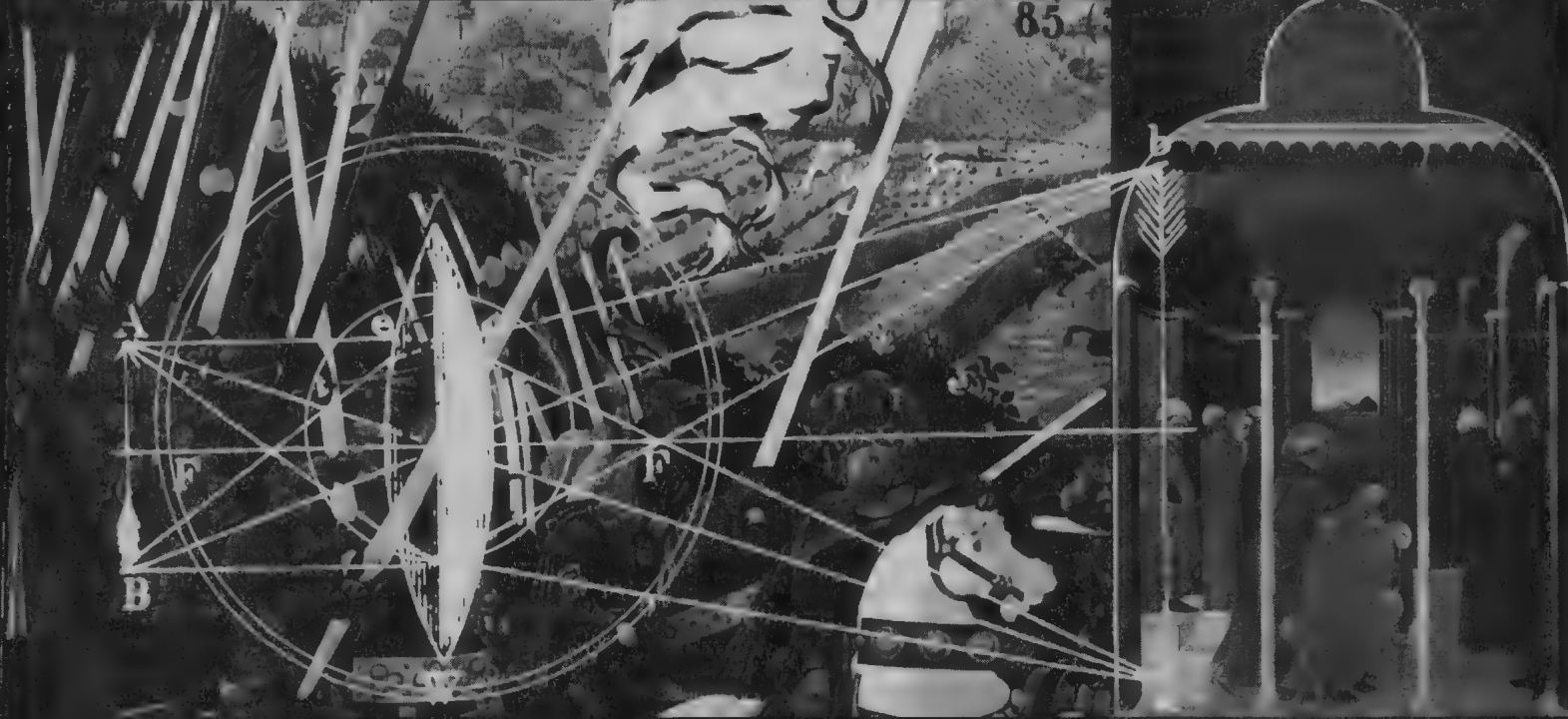
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IN: Would you give us a little history of the band?

haujobb: Its always so boring. I think it's not very interesting. It just happened, in 1992 we started, now it's normal for us to work on music everyday. It

haujobb.

started as a hobby, and then it turned into a small job. Making music everyday. I think the character of haujobb is changing very much from record to record. We started with three persons, and now we are two.

IN: And why did the third person leave?

haujobb: It was our characters. We conflicted as people, it became a problem working together. It had nothing to do with the music.

IN: Can you explain how haujobb has grown so fast?

haujobb: You mean in a commercial sense?

IN: No... The name, because the first album was hyped as a new dark electronic industrial band from Germany, sounds like Front Line, sounds like Skinny Puppy. Stuff like that, but you're basically one band amongst others. And then the second cd was released and it was straight haujobb, you can't compare it with :Wumpscut: or whatever. You made your own name with your music, no longer sounding like Front Line or whomever.

haujobb: Its because its not typical

IN: In comparing the different albums. It's obvious that they are very different.

haujobb: Yes, they are. Sometimes it's very difficult for the audience to understand how fast the development

Planet?"

IN: Yeah, "Solutions..."

haujobb: We started with making real songs.

IN: Do you know any of the titles?

Shedding styles as others do clothing, haujobb have defied their initial comparisons, grown into a new musical entity, and now have a sound that is uniquely haujobb. Having worked with Andreas Meyer (Forma Tadre) on the side project N.E.W.T., contributing to Noise Unit's "Drill" cd, touring with Download, and working with countless others, haujobb have become truly bigger than the sum of their parts. The duo are forever changing, and they like it like that. While performing at the Off Beat festival we were able to interview Daniel Meier and Dejan Samardzic.



haujobb: "Journey Rat" and "Deaths," and such.. There are songs based on very crazy sounds. We started like this, and that got boring for us. Then we made songs like the sub-human one, and the first o n e ,



music, and so other musicians are more interested in working with us, like FLA or Download. If we had made normal music, no musician would be that interested in working with us. You know? Our basic intention, is to develop talent very quickly, always try to do something new. Like sound research every time we make music. We always try to find new ways of expression, and we try to use the technology consciously.

because we work very fast. We aren't like some pop group who wants only to sell records, and try to do that with always the same music. We want to keep our music very new, so we are very fast. Sometimes it's a problem with the audience.

IN: So the next one will be different?

haujobb: Of course.

IN: And what do you want to experiment with on the new album?

haujobb: "Solutions for a Small

is from one album to another. We work on that music every day, it's not really that fast, like it sounds for the audience because the audience only knows the cds, and not really what happened in between. Sometimes it's too much

"Clockwise." This is just a procedure. You start with something at one time and it gets boring so you try to do another thing. And the album is like a collection of this, the album has a development of its own, there are different types of songs, recorded at different times. Certain times belong to certain songs.

IN: When you write songs, do you consciously write songs aimed at the dance floor? Because on each haujobb release we can find one or two songs that are very strongly made for the dance floor? Like on the new one there is "Journey Rat."

haujobb: Do we try to keep one song, that is catchy and simple enough? I don't know, not very consciously, but sometimes. Yes, we also like things that go straight. Ok, a little bit conscious, but not so much that we think that we must do it.

IN: For the moment, what do you think is the audience's response to your music?

haujobb: Oh it's getting better. Now with our third album, and in the US, now we have better distribution.

IN: Pendragon?

haujobb: No, now it's Metropolis, they are really a better distributor. Now with our third album, I think we sold more copies in America than we did here in Germany. Well, not here but...

IN: Do know how many copies were sold?

haujobb: Well, I know that it was out five days and sold over 2000. I also believe that Americans listen differently to music. Americans seem to like

things that are more experimental, and in Germany they want music that is catchier.

IN: Or they want something very harsh like :Wumpscut:.

haujobb: Yes, it's harsh, but it's understandable. Every one knows that people listen to this now.

haujobb

IN: people have compared you to many bands,

and its great promotion as well. It was quite cool. And to

however the one I have heard you most frequently compared to is Individual Totem. What do you think of the comparisons?

haujobb: I have never heard their music, other than seeing than them live when we had a concert together, just listening to three or four songs. But I don't think it's like copying. It's good when we have an effect on other musicians, because I think that the whole music scene could be more experimental. I like it when other bands try to do the same, to experiment because they like the haujobb sound or something. I have no problems with it because it's too hard to copy our band, you can't copy it because it's always different, you know? You can't copy things like

Download, you can't copy haujobb, but I think it's easy to copy Front Line, or it's easy to copy :Wumpscut:.

IN: You think you are more like Download then, in this type of music?

haujobb: Yes. Not like Download, Download is a very hard sound, and the state of mind is just so different, but still just the same, to experiment. We have

been experimenting in another area, in another sense. They also experiment with sounds. They are very free when

Everybody used to listen to them. It is a great feeling, it was really fun. But I never really listened to Front Line Assembly as much as I did Skinny Puppy, I always liked Skinny Puppy

more. They had a more profound character, and Front Line was always behind them. But it's really good,

remix Down load was great fun, just a really cool time.

or...they are very open with improvisation, and we don't do that. So this is the different characters.

IN: The formula of haujobb songs are more structured, as compared to Download. How does it feel to remix such big names like Bill Leeb and cEvin Key? I suppose that you listened to their records when you were younger?

haujobb: Yes, of course.

IN: Are

there any remix projects of other bands in the future that you are supposed to do?

haujobb: Yes, two :Wumpscut: songs, older songs, for a re-release of an older album of his.

IN: The idea for the remix wars, with :Wumpscut: Was that your idea?

haujobb: No, I think it was the idea of the label together with

:Wumpscut:.. We agreed to it because it was really good promotion, and we



never have seen so many copies of our albums sell. But it was a good experience. Though, sometimes I think I'm not really very satisfied with remixes.

IN: The remixes you've done, or the remixes of others of you?

haujobb: Both. They could have been better.

IN: I thought your remixes were better than the ::Wumpscut: ones.

haujobb: People say that they didn't expect him to do such good remixes. I think they are ok.

IN: The music of haujobb is changing and evolving all the time, what can we expect from haujobb on stage?

haujobb: We're very different. Every gig is different because we have real drumming and bass playing, and it's very live, every gig is always different. The quality depends on the sound system. If the system is bad, and as a real band like we are, you can't really do anything on stage. We have had some experiences like this on this tour. In Hanover, we had a real crisis because people just didn't understand. It was really fucking, fucked up.

IN: For the moment, how is this tour in relation to the other bands and the audiences' reaction?

haujobb: We expected more of a crowd, but it's been ok. The bands crew have been really great, it feels right. It tends to be like this every time.

IN: What do you think of your label, Off Beat, and the promotion by them?

haujobb: The promotion was really good. This time. But for the second album it was really bad, so we sold exactly the same of both albums. Now it's a bit more, and it's quite good. The problem is sometimes the labels don't understand our music. Sometimes it becomes a problem.

IN: I have a silly question.

haujobb: I like silly questions.

IN: It's a question that everyone keeps asking me. What does haujobb mean?

haujobb: That's not a silly question, it's just a question, but it's a very often asked question. haujobb today for us, is just haujobb. The music has the meaning of just the music, of what we are doing. Do you know the movie Bladerunner?

IN: Yes.

haujobb: The androids are called skinjobs by some people, it's like a bad word for them. So the word haujobb is a creation of the German translation of this term, and our own creation not written right. So we put the letters a little different, and now we have haujobb.

IN: So it has nothing to do with, oh, how shall I say this, with blow job?

haujobb: No (laughs)...

IN: So you are very influenced by the film Bladerunner?

haujobb: Yes, it's very inspirational.

IN: Are movies influencing you in your work like music can be an influence?

haujobb: Well, the skinjobs are technology, and technology is always a subject for us. I think technology is the main subject for us usually, in the music and in the lyrics as well. The skinjobs, and the haujobbs as well. Sometimes have real problems, as we have seen in the movie, I think that technology is not cold, it's dynamic, and it has an effect on humans and humanity. Yes, of course, films are

very influencing.

IN: Would you like to do a soundtrack for a movie?

haujobb: Yes, I think every musician wants to. But I would not want it to sound very electronic.

IN: Few words to conclude this interview?

haujobb: I never know what to say after an interview.

IN: A few words in French?

haujobb: I took French for two years,

and now I have forgotten everything. I only know...

IN: Adieu?

haujobb: Yes, and something like (mumbles something in French)...

IN: Have you got some projects coming soon?

haujobb: Yes, we have a kind of trip hop project coming up. It's really fun. We have a female singer, and it's quite good. But we're looking for a label, because an industrial label is not very good for trip hop.

IN: And it seems that you're more interested in this kind of music.

haujobb: I'm always very critical towards music, and our music too, and so it's very hard to enjoy music as a musician. It's a real problem sometimes, because I can't relax, sit back and enjoy music. Though, sometimes when this happens, then I think that this is really good music. And on the other hand when I, in a technical sense, say that this is really good music, it's also good.

IN: Would you like one day to go and recut some music with a famous Canadian producer?

haujobb: You mean like Greg Reilly, Anthony Valic, Ken Marshall, or Dave Ogilvie? I don't think that this is really necessary because we don't really need a big producer who is making sequences and playing synthesizers, producing our music. We don't write music like pop songs, with words and melodies. We just need to go to studio to record the vocals and

do something with the whole sound, so we don't really need them.

IN: Would it be songs from the latest album?

haujobb: Yes, from the new album.

IN: Will it have techno remixes?

haujobb: Some are techno like, but everything's different. There will be some new songs, and the second cd will be a sample cd, exclusive samples off the album. It should be an interesting album. Could be a new idea or something.

We are looking for a new label.

IN: It's too futurist or experimental?

haujobb: I think so. They just want to sell records if they know that they like our music. Sometimes it's really hard for them to understand. So the corporation wants something and the corporation always thinks, "No, this is not the right way."

SWITCHBLADE *Symphony*

Text by:
Kelly B. Ashkettle

Photography:
Martha Jones

How Can They Be So Sweet?

It's 8:00 a.m. in her San Francisco apartment, and Susan Wallace is telling me about her world. Her black cat, Jezebel, is at her side, and the walls of her room are covered with photographs of early film and vaudeville stars. "You can look in their faces, and you see so much depth...." she says. "I feel really connected with the past. More so than the future. I surround myself with old things."

The first piano she ever played was an antique, which she began to visit on holidays at her grandmother's house when she was five years old. "My family would all be upstairs, and I would want to be in the basement," she recalls. "And I would just be with the piano and my grandfather's golf clubs and my mom's toys from when she was little and a really old sewing machine...and I just felt really comfortable and safe there."

Some twenty-odd years later, she's still playing, as the keyboardist for Switchblade Symphony, and that little girl who felt part of another time is still very much a part of her and of the music she writes. "Everything is based on when I was little," she says.

Switchblade Symphony's singer, Tina Root, also brings a very child-like quality to their music, but her persona is more that of a wide-eyed babydoll than that of a mournful waif. "It's more of a naive thing," she says. "People are always amazed with my behavior and my ability to remain in denial and think that everybody is so nice and I can trust anybody and the world is cool and beautiful."

"How can they be so sweet?" asks a line in "Sweet," from the band's debut album, *"Serpentine Gallery"*. It's a compelling question because it's asked amidst a description of madness, and the band itself is compelling because it balances similar contrasts. There is sensuality to Tina and Susan's child-likeness, and more than a hint of dementia. They're also beginning to discover an angry side.

For many, Switchblade Symphony represent the perfect balance between gothic and industrial music. Their 1995 album is one of the best-selling freshman acts on Cleopatra — ever. Susan says that after they toured with Christian Death in the fall of 1996, their album sales tripled. During that tour, they got rave reviews across the country for the energy and emotion of their live performances, and success was great enough to warrant

a headlining tour with Sunshine Blind just eight months later.

Switchblade Symphony was born in 1990, when Tina decided that she'd like to be able to take classical elements of music, like a symphony, and cut them up with a switchblade to introduce harder vocal styles, guitars, and drums to create a sound that is both beautiful and hard. She met Susan through mutual friends who knew they were both looking for someone with whom to make music, and the pair became close almost instantly.

At first it was just the two of them: Tina singing and Susan playing keyboards. They often added a slide show and a ballerina to their live performances to increase the visual appeal. After a couple years, they were joined by a guitarist, Robin Jacobs, and a drummer, Justin Clayton, both of whom eventually left the band. After Justin left, they added Eric Gebow, the current live drummer, but the band was officially just Tina, Susan, and Robin. That's when they were signed to Cleopatra.

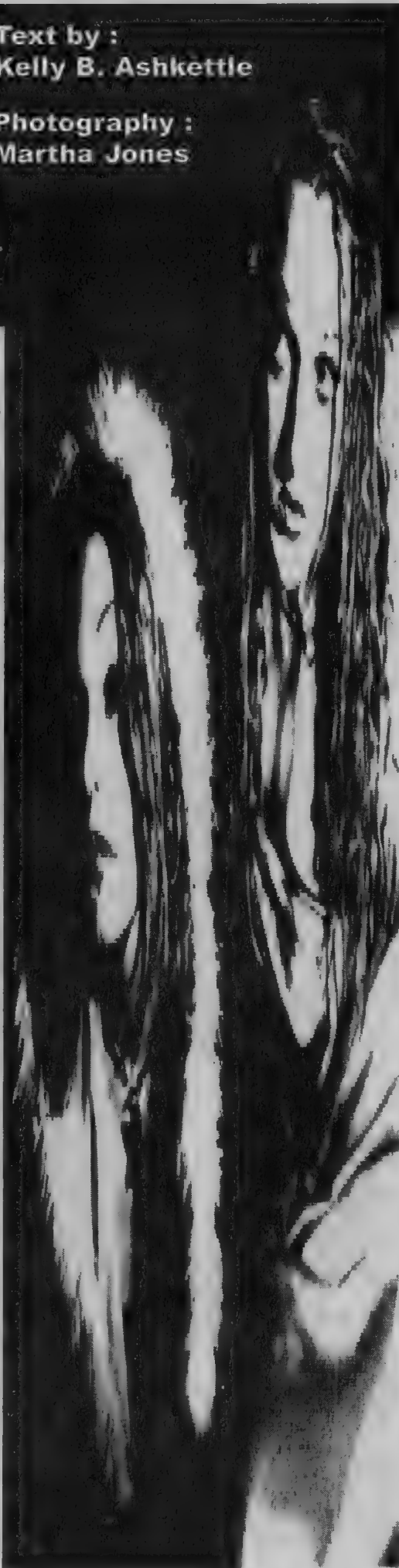
"Serpentine Gallery" was released in September, 1995. In June of 1996, Robin left the band and was replaced by George Earth as the live guitarist. Neither George nor Eric are officially part of the band, but the foursome have reached a level of closeness that makes this surprising.

"I didn't really start to give a certain amount of creative input until George was involved," Eric tells me. "I don't really know why that is. I think George was kind of the catalyst for that."

It was an early April afternoon, and in the previous two days, the four of them had written two new songs for Switchblade Symphony's upcoming album. "The four of us just sat down from scratch and just jammed for 45 minutes," Susan says. "And it just — it had that feeling. All of us were connected."

"When I first joined," Eric says, "My feeling was, 'Well, I'm just here to sort of recreate — to try to do live what they do.' Tina and Susan have a very specific vibe and relationship just between themselves, and that is still the central part of the band. But I think now there's more input from George and I responding to that energy that they have between the two of them."

Tina and Susan have sometimes said that when they met they were opposites, and then they blended into one person. "After close examination, it's more like the



left side and the right side of the brain," George explains. "But I'm not going to tell you which is which!"

"We were opposites, but at the same time, we were a lot alike," Susan says. "She's very nurturing and loving and light-hearted. Not that I'm not. She's more so. I don't know how to explain it..."

Tina adds, "I would say that she makes more calculated decisions, you know, more well thought-out. Which is extremely important with our band so that we're able to get things done. I'm a little crazier. You know — irresponsible," she says, with a merry laugh. "But I try. I'm more spontaneous. So we balance each other out."

Switchblade Symphony's new album is scheduled for a fall release, and has a working title of "Bread and Jam for Frances," which comes from a storybook and tape Susan used to listen to as a child — although George isn't sure whether it will be used because of copyright problems. As all four Switchbladers attest, it's going to be significantly different from "Serpentine Gallery".

The starting point is the sampler that Susan bought after the completion of "Serpentine Gallery". Rather than relying on a drum machine, she's doing a lot of sampling and looping real drums and guitars — usually from Eric and George's playing. "The last record didn't have a tremendous amount of sonic space in it..." Eric says. "Samplers are great...because you can still get this very driving sort of rhythm or sound, but because it's sampled from another source and it's not created, and it's not simply in a drum machine or an electronic source, it instantly has a broader spectrum of sound happening."

"It sounds a lot more experimental," Susan says. "There's one song that is very short. It's kind of like a 'Bloody Knuckles' piece...that's just more like a traditional, classical piece. And then we have some where we bring other elements into it, and some where Tina's singing opera, and stuff like that."

Tina says she's aiming for more sophistication on this album. She's used the four track she has at home to write vocal parts that she couldn't do otherwise. "I can sing really, really soft and use a lot

of different dynamics and a lot of character voices that I wouldn't be able to achieve with the mic control that we have at the present time in our practice studio," she explains.

On one song, she uses what she calls a "geisha girl" voice. She demonstrates by making her voice very high and stilted, and explains that she was inspired by a friend who bought a tape of a Chinese woman singing like that. "Other than that," she says, "I've been using a lot more breath. More airy sounds and more warm tones, though I still totally go back into my other voices."

When Tina was in the sixth grade, her family moved to Montana. She didn't have many musical resources there. While all her present friends were going through their heavy metal stage, she had only a handful of new wave records. Sometimes she'll make up for it now, by rocking out to Metallica or AC/DC. George calls her a "hard rock chick," and she lets out a peal of laughter when she hears this. "Yeah, I like rock and roll," she says. "I think it's really sensual and rough, and I like that a lot."

She'd like to be able to explore anger more in her music. "I don't get as angry as I should unless I'm performing or creating," she says. "So, I think when I let myself be angry, I'm jacked. I'm like, 'Okay, I deserve to be angry. I don't have to be nice. I can be mean. So that's why I think it's a positive thing. Venting is a good thing.'"

Tina started taking voice lessons in high school, but found it frustrating because different teachers told her different things, and because they always wanted her to sing in her "correct voice." She'd begun to sing for a band, and her voice teacher didn't like the "character voices" she was using to achieve different moods.

She played bass and sang backup in a punk band for a while. At shows, the crowd would yell, "Let the girl sing!" which annoyed the lead singer, especially since she was dating him at the time. Later, after she moved to Seattle, she sang briefly for a band called Ash, who went on to open up for bands like The Screaming Trees. After that, she moved to San Francisco and met Susan.



Tina Root, vocals

"I really think that what makes a good singer," Tina says, "is you know, obviously you have to have some sort of talent, but I really believe that it's more somebody who has enough courage to let their soul come out of their mouth when they open it."

She generally prefers female singers to male ones. "I think that women have an easier time tapping into that [emotion] than men," she says, "just because of the way that society has put pressure on men to remain macho."

She enjoys the harsh industrial music that bands like Battery pair with female vocals. "I think they complement each other really well," she says. However, she doesn't really consider Switchblade Symphony industrial. "I wouldn't consider it industrial," she says, "because industrial is more of a mechanical harshness, or more of a sterile harshness. The harshness that we have, I think, is much more emotional. Not in a better or a worse way, but more emotional and less machine oriented."

Eric has described the new album as

more "ambient," but he's quick to point out that he's not using the word in the industry sense of slow, chilled-out techno, but rather to refer to a greater depth and a more precise placement of the elements of sound.

"Most of the stuff that we're recording is pretty danceable," Susan says. "I kind of habitually go for this mid-tempo kind of groove. I just like it. I feel comfortable with it. And it's kind of forced for me to write something different. Although there's going to be one song that's pretty fast in there, pretty into it, because it's really aggressive sounding in the beat. Right now, it's called 'Turtleface.'"

As aggressive as "Clown," the most "industrial" song on *Serpentine Gallery*? "It doesn't sound quite as angry," she replies. "Clown still has kind of that heavy beat, even though it's kind of mid-tempo, and this song's more dark techno sounding, but it's really fast."

Later, she muses that she hopes Switchblade Symphony's fans will like the new album. "I hope no one's disappointed," she says. "I hope they get into it,

because it is different. I think it's better. It's stronger. It's heavier. The quality and depth are more apparent to me."

Switchblade Symphony have reached pretty much the pinnacle of success in the gothic community. Ask a random goth to recommend a handful of bands as an introduction to the genre, and you're likely to get a list that includes Bauhaus, the Sisters of Mercy, Rosetta Stone, and — these days — Switchblade Symphony. Not bad for a band with only one album released a mere year and a half ago.

They definitely appreciate their gothic fan base. "We're all quite fortunate that the gothic scene has taken us under its wing," Tina says. "I find that the gothic scene has a lot of class. They're very well read. The scene is really into fine art. They appreciate their art, and they're extremely loyal.... Oh, and they're excellent dancers. I could just watch them on the dance floor forever. I love the way they dance and express...it's almost like they're singing. I look at them all as little front people, because of the gestures and everything. It's so cool!"

"One of the good things about the gothic thing is that we feel close to all the fans," George says, referring to the "warmness" their gothic fans have shown them. "But we're hoping to grow, and we're hoping that the fans will grow with us, and that it's not negating the previous audience, but trying to include some more audience as well."

Eric also appreciates the willingness of the gothic scene to help out the band, but he doesn't feel connected to it at all except through Switchblade Symphony. One thing that impressed him about Tina and Susan before he ever played with them was their lack of pretension. "There's a difference between being dark or being emotional and just downright being pretentious and overstated," he says. "I never felt when I saw them that it was being overstated...and that was one thing I was attracted to them for. It seemed very real to me. It's really true — when you see Tina perform, it's very much how she is as a person. She's very playful and has a great sense of humor. So that ele-



Eric Gebow, drums

ment mixed in with the music gives it that vibe and sort of branches it out a bit."

Eric has made a career out of being the live drummer for different bands. He's previously toured with singer-songwriter Paula Cole, and later, the "Velvet Undergroundish" Angel Corpus Christi. Besides Switchblade Symphony, he currently plays with an experimental band called Laughingstock and a "dark country" band that includes David Phillips — a pedal steel player who's played on one of Tom Waits' albums. "I get bored really easily," he says. "That's not to say that any situation is boring in itself, it's just that I need a lot of different things going on to keep myself happy."

"[Eric] adds an element that you just can't replace with a drum machine," Susan says. "He's got so much emotion and feeling that he puts into his drumming, and he uses incredible dynamics. He'll take the top of a pot, and he'll put it on the snare and he'll hit it with a mallet, and he'll make these really strange, cool sounds that you can't even imagine. He's pretty amazing."

George has known he wanted to be a musician since he was a small child. His family is Greek, and his mother took him to live in Greece for a year when he was young. "They would bring me to the clubs," he says, "and I would always go and bug the drummer or the keyboardist or something. Interestingly, not ever the guitar players, but they usually don't want to be bugged by kids. So I have all these pictures of like, me with drum sticks, and I'm like three years old."

He started playing guitar when he was seven, and has played in bands since his freshman year of high school. He studied electronic music and recording at a junior college for a few years, but like Eric, playing in bands has always been his main focus. He was once in a world music-influenced band called World Entertainment War on MCA records. He, too, toured with Angel Corpus Christi before joining Switchblade Symphony on their 1996 tour. He and Eric had been jam-

ming together for several years before Eric recruited him to replace Robin.

"George is a different guitar player than Robin," Eric comments, as he considers ways in which the new album will differ from the old one. "Robin is a great guitar player, but George is a bit more eclectic than Robin was. His sense of parts to play sort of comes out of a different approach."

Robin recently joined The Razor Skyline, a Seattle gothic-industrial band with female vocals. Switchblade Symphony have played with them before, but they haven't seen them since Robin joined the band. "It made me feel better when I found out that Robin was...back on the route of being a musician and being in a band and playing shows, just because that was kind of like a weird thing hanging over my head," George says. He got an e-mail from Robin out of the blue one day, and says they're now on good terms.

By the time this sees print, Switchblade Symphony will already be on tour. They can't wait. "Not that I don't like being here," Susan says. "But I don't like feeling grounded. When I'm here, I feel a little bit trapped... I like to be able to go

and do my thing, and just experience life, and I feel like I can't do that as much, just being confined to one place."

Despite their success, none of them have reached the point where they can quit their day jobs. In between touring, George has been working in a video store, Eric has been working in a cafe, and Susan has been filing papers and answering phones. "Right now it feels like I have three full time jobs," Susan tells me, from the sanctity of her photograph-covered bedroom. Her window looks out on the classic Victorian building where Nicholas Cage lives. She tries not to bother him, but once she and Tina were playing loud music and he stuck his head out the window and asked them to turn it down.

She's running on two hours of sleep and three cups of coffee, and after she finishes talking to me, she has to dye her hair so that it's freshly pink and no longer has that orangey "washed out, puke color"; do laundry, go to work, try to make a record, and rehearse to get ready to go on tour. "I basically have no free time, really," she says. "Things like...I have no toothpaste! I'm like, going to the store for



Susan Wallace, keyboard

cat litter and wine only." And she cannot wait to get on the road again.

"I learned so much from when we toured last year," she says.

"Just being in all these different areas. Even just talking to somebody for five minutes. It's like, 'They live here. This is their life. When I'm gone, they'll still be here, and they're living their life and they're doing their thing, and they're dating this person...and there are so many people that have so much to offer.'"

Susan, Tina, George, and Eric have a good chemistry that adds a lot of fun to road tripping. "We have to get along," Eric says. "and we're fortunate that we do get along really well, considering the lack of sleep and stuff we have to deal with when touring."

He and George have gone so far as to say that Tina and Susan like to treat them like dolls. "We're their little playtoys. Their source of amusement," he says. "I wear headphones when I play, and [Susan] wanted me to attach these braids of hair on each side of the headphones. I have no idea why. I think it's just to make me look ridiculous."

George says, "I just remember, like, the first two weeks of the

[last] tour, Susan insisting on being able to paint Eric's toenails. And it was this whole big thing of him saying, 'No! I have to do a lot of foot maintenance before I have my toenails painted!'

"Tina and I get a lot of satisfaction out of playing with people,"

Susan says. "Not playing with them in a bad way, but we like to make George put his hair in ponytails or make Eric make funny faces or whatever, and they let us do it, and it's fun. We totally love them and feel really close to them and loyal to them."

As Switchblade Symphony is recording their new album and preparing to go on tour, their new EP is being pressed. It's called *"Scrapbook"*, and it's a collection of remixes, material from their out-of-print demos (*"Fable"* and *"Elegy"*), a live track, and a radio interview. "We were trying to get a CD out for spring, but that didn't happen," Susan says. "But we wanted to have some-

thing for people who wanted those things, who have been listening to us for so long but couldn't get that material." *"Scrapbook"* will contain all the songs from *"Fable"* and *"Elegy"* that did not appear on *"Serpentine Gallery"*. They're initially printing only 1,000 copies and planning to sell them only at shows.

As they're getting ready to tour, the buzz is almost audible. "A pretty phenomenal amount of growth happened right after I started playing the first tour," George says. "All this stuff started happening, and Switchblade kind of got bumped up a few levels."

For all four of them, the next step is to expand their fanbase, and they all hope to transcend the genres in which they've been confined. "We feel like we have more to offer than just that one particular niche [of being a gothic band]," George says. Between all of us, there's a whole variety of musical influences." Understandably enough, they'd like to be able to make a living solely from their music. They're sensitive, however, to the problem that belongs uniquely to bands laboring in alternative genres: fans losing respect for artists who become suc-

cessful enough to be "mainstream."

"Oh, they're not cool anymore. I'm too cool for them, because people who I don't think are cool like them," mimics Susan. "Yeah, well, everybody does that. I would be a total liar if I said I didn't. It's something that you feel like you have with the band, like, 'I know who these people are. I turned my friends on to them. They'd never heard them before, and I've been listening to them for five years.' And all of a sudden, this person is like, 'Ah, have you heard that new band?'"

"There is kind of a possessiveness, in a way," Susan continues. "That you want to keep it that special. But these things happen. As long as we don't get swallowed up in it.... I always like it when someone says, 'Well, I don't care if they're popular. I still like them anyway.' I always think that's really cool."

"I don't want anybody to misunderstand me — I don't want to sell out," Tina says. "I'm not into that at all. I just want to affect people.... I want everybody to realize that no matter what you look like, we're all still people, and we can relate to each other. And music, to me, is the biggest form of communication."



George Earth, guitar



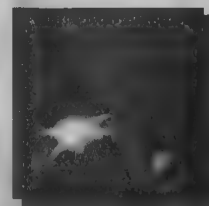
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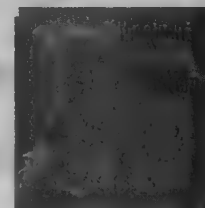
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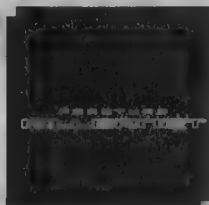
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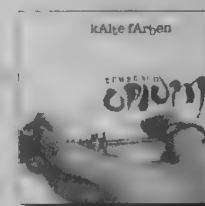
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The Abyss - Summon The Beast (Nuclear Blast) The second release from Sweden's gods of the infernal, The Abyss, has finally arrived to bombast us with their most spastic and talented effort to date. Wankers beware: this is black metal in the purest sense; no keyboards, no beautiful female vocals, and no gothic overtures. This is pure blasting mayhem. But don't let that scare you off, originally started as a tribute to show their respect for black metal and it's fans, this is full of brilliant songwriting, fast, precise chords that howl alongside the never-ending barrage of insane drumming compliments of Hypocrisy frontman Peter Tagtgren. While Hypocrisy is more of a open-ended experimental-metal project, The Abyss sticks to the old tried and true Black Metal formula, fast as shit and it doesn't let up for one goddamned minute. I thought it was kind of strange that something in the most extreme category of black metal would make it's way into the pages on Industrialnation, but hey, who am I to judge. For fans of extreme Black Metal only! Anyone else would more than likely hate it. (Nuclear Blast, P.O. Box 15877, Tampa, FL 33684) [Skott]

Acid Bath - Pagan Terrorism Tactics (Rotten) I am generally not a metal fan, but this band's first album was an excellent mix of dark riffing, harsh vocals, and inventive changes. So when I received this to review, I was eager to hear if they could keep up the pace. After a few listens, I unfortunately have to say, no. On this, their sophomore release, Acid Bath gets a little less dark, and a little more similar to 'normal' metal. I can't put my finger on it, but there is just something missing here that made their debut so exciting. It still sounds like Acid Bath, but the songs don't really grab me the same way. One excellent tradition the band has continued to follow, is using cover art by some rather interesting people. They've previously used artwork by John Wayne Gacy and Richard Ramirez, and this time out, a painting by Dr. Jack Kevorkian graces the cover. I won't even try to explain it, but put it this

way...you'll never look at Kevorkian the same way again. (Rotten, PO Box 2157, Montclair, CA, 91763-0657) [Shear]

Agast View - Vapor Eyes (Cri Du Chat) It is hard EBM and it is "not" Texas or Germany. Who is it? Well, if you looked at the top you know it is Cri Du Chat's Agast View. They are from Brazil and they are smokin. Normally I don't care for remix CD's, as I get sick of the same track a billion times. What Vapor Eyes does is offer several remixes of seven tracks, and I can truly say that there is not one bad track. The 'Wumpscutt' remix of Vaporize is sure to be a dance club fave and the cyanide remix of Chemical Warfare kills with sound. This disk has not left my CD changer. Buy it now! (Heminio Humberto Bertani, 180 Jd Paineras Campinas, Sao Paulo Cep 13093-440 Brazil, agastv@dglnet.com.br) [Rev Amonia D]

Allegory - EP Allegory is a very energetic gothic/industrial outfit out of Georgia that blends hard, driven beats and guitars with more melodic piano and synths to form an almost new wave-esque industrial sound. Kain's voice is unique and refreshing with an hint of almost desperate melancholy. The piano pieces are beautiful and Allegory blends them in perfectly with the dancy beats. Out of the three songs, "Memory" is the best, making you almost feel the loneliness of remembering distant times. Very dancy, yet with the hint of sadness, Allegory does bring me back to the eighties. A very unique sound, I am awaiting a full length release. (Allegory PO Box 1465 Stone Mtn, GA 30086) [Lisa]

Angry White Mob - By Product (En Guard) Canadian Industro/Metal cross over act AWM blends FLA style electronics (and guitar) with Young God like vocals for music for the ultra-heavy. A real good mix and I must commend them on the use of drums and keyboards for real thickness. For good or bad, the lyrical writing reminds me of Bill Leeb. Best tracks, Overabsorption of Disinformation, and Load. This is where Ministry should have gone. Not bad at all. (EnGuard, 2230 Coursol, Montreal, Quebec,

Canada H3J 1C5) [Rev Amonia D]

Apoptygma Berserk - 7 (Tantra) Apoptygma Berserk is taking the industrial scene and dance clubs by storm with their high energy techno beats combined with industrial/gothic lyrics, samples, and keyboards. Making it, um, techno Goth? This electronics based band out of Norway is upbeat and a bit poppy at times, but goddammit- I like it! It's not typical gloom and doom, it actually puts me in a good mood (how positively sickening). The influence of Depeche Mode on the song Moum is so evident- in a great way, and they take a riff from a Nirvana song turn it electronic and put it to good use. Love Never Dies is Apoptygma's alternative to Bram Stoker's Dracula (from the Francis Ford Coppola movie version). The song Non-Stop Violence is a terrific club song that should be on every DJ's list. Deep Red is a strange gothy lovesong- which isn't unlike the next song Nearer because they are both about love. Come to think of it, a lot of this is about happiness, love, flower power, against war (hey, that's what it says on the CD cover)- but still it's excellent. All the songs are good-original, fun, dancy- a much needed change in the world of dark music. High powered and artistic electronics, simple yet poetic lyrics that easy to sing along, too. Pretty much this whole album is going to get everyone hooked. Even our very own editor is completely smitten. (Tatra Productions Ltd. Box 96 N-1450 Nesoddtangen Norway) [Lisa]



Attrition - Eternity EP (Projekt) To begin this review, I'm going to be very blunt - I hate gothic music!! Why? Because, in my

experience, most bands who call themselves "goth" spend their entire musical existence imitating the artists that inspired them to don black in the first place. I'm constantly amazed and appalled by how many so-called goth bands sound exactly like their 1980's idols, who need not be named (in fact, this whole retro 80's obsession in general needs to be put out of its misery).

However, there are a handful of bands that consistently rise above the genre's usual trappings and create music that is original and imaginative; bands like Primordia, Thrive, Ataraxia, Collide, and, of course, Attrition. Attrition are probably the most chameleon-like of the lot, switching their style from electro to ethereal to symphonic from album to album. Their newest album, Etude, will consist entirely of orchestral reworkings of past songs. The four track Eternity EP acts as a sort of teaser to Etude, with one track - "Feel the Backlash" - off that CD (a lilting instrumental), one unreleased classical remake - "At the Fiftieth Gate (a slight return)" (a more frantic yet no less beautiful piece) - and two remixed versions of tracks off the album. It is these two remixes that make this CD an especially worthy possession.

The first is the absolutely stunning "eternity" mix of "I am" that combines the darkly soaring vocals of Julia Waller and a violin melody with a slow, trip-hop beat and spacey, unobtrusive analog blips. Just incredible. The second remix, a cover of Purcell's "Cold Genius," somehow manages to be a high-energy yet sad and fragile piece; melancholy violins and stabbing operatic vocals intertwine effortlessly with a steady techno beat to amazing effect.

This EP is the perfect testimony to the creativity and intelligence behind Attrition. Other bands have tried to combine electronics and orchestral aspects, but Attrition have done it without having to compromise either element. Considering how much this genre has left me jaded, it's nice to hear that there are still some bands that aren't content to be stagnant and predictable. An extremely well done effort. [resident slave]

Attrition - Etude Interpretations in a classical form (Projekt) Attrition felt that after exploring more classical instruments, such as the viola, on their last record "3 Arms and a Dead Cert" that it was time to devote an entire album to that genre of music. Collaborating with a member of the orchestra of the Paris opera, Franck Dematteis, a long time admirer of the band, Attrition has wonderfully accomplished something even out of their range. It is a collection of past songs reworked and rearranged for viola, violin, cello, organ, percussion, and voice, plus a cover of Purcell's "Cold Genius." I thought they were operatic and distinguished before, they have truly out done themselves this time. The music is magnificent, big and bold, full of life. The vocals are beautiful and skillfully done. Everything is done very professionally and perfectly. Etude is definitely a classical excursion or dream.

Highly recommended. (Projekt PO Box 166155 Chicago IL 60616) [Lisa]

Autechre - Tri Repete (Wax Trax/TVT) Will I ever understand music that is commonly sold as 'house' music? Probably not. Autechre are, for me, a prime example. Is this really house music? Seeing the amount of exposure they get in what is sold as 'house' magazines, one could assume they actually are a house band. But when I, the inexperienced, listened to their latest CD, I heard just a complex kind of music, which may involve dance

rhythms, but to which I couldn't dance, even if I wanted to. Now don't get me wrong here, what I hear, I think is just amazing, wonderful. There are tons of buzzes and sizzles which are layered over each other, swirl into each other, but is this really dance music? To question that issue, is not to question the terms under which music is sold, but mechanisms of record companies and magazines (who both fail to understand that out here there is a lot of this type of music, which they just won't touch and which simply gets ignored). (TVT, 23 East 4th St., New York, NY 10003) [fdw]

AutoVoice - 00000011 (Flaming Fish) I groaned when I saw the title, but to tell you the truth AutoVoice is good. Lots of synthy ebm, good production values. Granted, it is not a big sound, but it is very good for a small self produced project. Best tracks Decay, Infinitum and End Transmission. I would say it is time for these guys to take their music to the next level, and try to get out on some comps and let the world hear what they are about. Keep your eyes open. Band to be watched. (Flaming Fish, 38 Titus Street #201, Halifax, NS B3M 2N6, CANADA, Carson@is.dal.ca) [Rev Amonia D]

Autumn - The Hating Tree (Tess) The new band off of Tess Records. Autumn, is every bit as wonderful as the other bands they share the label with (Faith and the Muse, This Ascension). Aggressive gui-

tars and pissed off female vocals give this album a certain edge, especially combined with the cello and piano. Moody, yet very classy. Autumn is a wonderful addition to the Gothic scene. Brilliant song-writing and deep and interesting lyrics, they obviously know what the hell they are doing. And having William Faith produce doesn't hurt. Great fucking album! Buy it! In fact, buy anything from Tess Records- you'll be happy you did. (Tess, PO Box 206 Santa Barbara CA 93102) [Lisa]

Baal - Ritual Invocation (Ava/Live Bait) Electro occult music is what is performed by Baal. A slick two cassette box set adorned with mythic artwork which colorfully convey the message presented here: ritual invocation audio tracks. A good set of tapes to scare born-again christians and pro-lifers alike. This here is spooky music for damaged minds, or so says the warning sticker which also advertises the price for punishment: \$8.99 + shipping. It is unsettling and chanting, combined with tribal and electronic beats with a swirling undercurrent on sounds which reach out and grab at the senses. (Ava/Live Bait, P.O. Box 605488 Cleveland, OH 44105) [Dan Layne]

Babylonian Tiles - Green Midnight Glow (St. Thomas) Babylonian Tiles creates a whole new title for their type of sound. Some have described it as "acid goth," others say they are more

"psychedelic goth." Call it what you will (this isn't a "hippie" band), Babylonian Tiles is one of the best bands on the scene today.

Green Midnight Glow is original and inspirational, capturing many different moods such as loneliness, loss, disappointment but sometimes in an almost comical way. Bryna Golden, the keyboardist and vocalist for the band, writes the majority of the music proving she is a brilliant lyricist and musician. The Tiles combine eerie organ playing with strong guitar lines, prominent drums, and Bryna's deep, dreamy, and soulful voice. The songs are poetic, yet, to the point, as on one of my favorite songs "Zero Within Me." "I've been told that happiness comes from oneself, only then is it real, I get mine from the outside, I can't find it within myself." Every song is beautifully written, with the exception of one song, "My Haunting," which sounds a bit too alternative to me and all of a sudden Bryna sounds like Courtney Love. Oh, well not everything has to be perfect. I tend to overlook this song because the rest of the CD makes up for it.

Green Midnight Glow also contains my favorite song by Babylonian Tiles, the song that got me hooked on them to the point where I was determined to find everything they have released, the song is "Going and Going Away." (Also found on the St. Thomas Records Compilation, Saints and Sorcerers). It is the best song on this album, and truly

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one of my all time favorites. I have played Green Midnight Glow twice daily now for the past three weeks and I can't get enough. (St. Thomas, PO Box 7427 Orange, Ca 92863) [Lisa]

Bacchus Jihad - Baacchus Jihad (Teknologie Productions) Despite the somewhat pretentious band name, Bacchus Jihad is a real cool little Cd. Up beat, lots of synths, somewhat gothic lyrics (I swear these guys are English...after all they did pay thanks to the Guinness Brewing Company.) If I were grading the disk I would have to break it down as Music A-, good programming and execution. Lyrics B-, bit to gothy for me but not bad. Cover art D, I am a bit tired of the "lets put a gun on the cover" idea, though the SKS is good assault rifle. (First of the Day, PO Box 659, Grand Rapids, MI 49516-6591) [Rev Amonia D]

Bamboo Crisis - 51 Pegasi (Tonezone) Hard electronic sounds from deep in the heart of Texas. Bamboo Crisis are a talented lot whose sound mixes a wide variety of European influences with some more American stylings (don't expect to find any metal guitars here, though...). Actually, some of this reminds me a bit of Die Warzau's early material, but less minimalistic, and more developed. Ken Gerard's vocals have a unique harshness to them that rivals Douglas McCarthy which compliments the hard beats and dark electronics perfectly.

Speaking of which, the electronics on this album are really well done. So many bands slack off in the sound programming aspect of the music, but this is certainly not the case with Bamboo Crisis. All of the songs are extremely strong (although perhaps a few are too similar to each other), and suitable for smashing it up on the dancefloor. Although some of the material sounds a bit dated (and indeed some of the material is several years old), this is a very strong release that, with decent distribution, should get these guys a lot of attention. (Tonezone, 4212 San Filipe, Suite, 251, Houston, TX, 77027) [Shear]

Bandulu - guidance (Infonet) Hailing from Britain, this trio has released its debut full-length album after three successful singles. The cd opens with the title track which is representative of the majority of the songs on the disc, good intros with cool flowing sounds, chiming synths, and deep but tasteful bass which sets an ever-changing and interesting pace. A nice layout. However, the foundations of many of the tracks are similar and can disappoint an impatient listener, especially one who likes vocals because there aren't any. Although Bandulu is considered one of the Britain's premiere techno groups alongside acts like B-12, the material on this cd doesn't really sound like a lot of UK techno. It's more mellow with some tracks getting downright groovy. Throughout this cd, the bass never gets oppressive. Instead, it's appropriately treated

as just one of the many elements of the excellent overall sound. In some places on this cd, if you didn't know any better, you'd swear you were listening to Delerium—a compliment to Bandulu's "ambient" abilities.

My personal fave is "flex," which is very diverse, with tribal/reggae drums and minimalist female chants in addition to intelligent rhythm breaks and stimulating deep notes. Carl Craig's mix of "better nation," one of Bandulu's three successful singles, is more sampled than the other songs on the cd and is very good. There's a feeling of smoothness that simply radiates from your speakers when you play this album. It's perfect for chill get-togethers or for just cruising around in your car, showing off the full range capabilities of your system.

Cover art is very cool, a temperature-sensitive photo of the trio with fiery orange and icy blue color coding, a la Beastie Boys' "So Watcha Want?" video.

This is a mature-sounding debut, but it doesn't seem to have much in common with what most of us consider "industrial." Melodious house with atmosphere is more appropriate. (Infonet, 121 W 27 St, #401 NY NY 10001 nevprop@inch.com) [The MAK]

Benestrophe - Auric Fires (Ras DVA) Benestrophe, brothers Dwayne and Gary Dassing (of Menatilo and the Fixer fame) and Richard Mendez, parted ways a few years back to pursue other projects. Now they have come back together with a powerful new album, Auric Fires. I think anything the Dassing brothers do, I will like. I love Mentallo and the Fixer and Benestrophe is just as good. It has the eighties "old school" electro-industrial with the dark, gothic overlays. Aggressive, but not with obnoxious metal guitars, just very talented and precise programming and keyboards. This new release is brilliant and diverse, every song being it's own entity. Anything by them, highly recommended. (Ras DVA, 407 Vine ST Suite 272 Cincinnati OH 45202-2806) [Lisa]

Biopsy - Nervate (Cri Du Chat) Biopsy, a side project of aghast view, reminds me a lot of early Steril, especially Steril's "Pervous" and "Egoist." The opening track sets the pace at 185 bpm. That's fast, folks. We're talking vente mocha here, Road Runner drums and Audobahn guitars, speed metal with hip-hop breaks. The best songs, found in multiple mixes, follow this formula. "Sonic Suppuration" and "Speed Crash Volition" are the obvious singles. When Biopsy slows down the pace, the results are less interesting. The listener soon realizes that the bpm's hold center court, not the band. Lisa Gerrard appears in sample form on "Utopian Tranquility," an Enigma beat track. The next song boasts this memorable opening: "Shit! Shit! Shit! Shit! Shit!" So maybe the joke is on us. Towards the end of the album, we are treated to "Dark Chamber Symphony," an instrumental similar to Leaetherstrip's

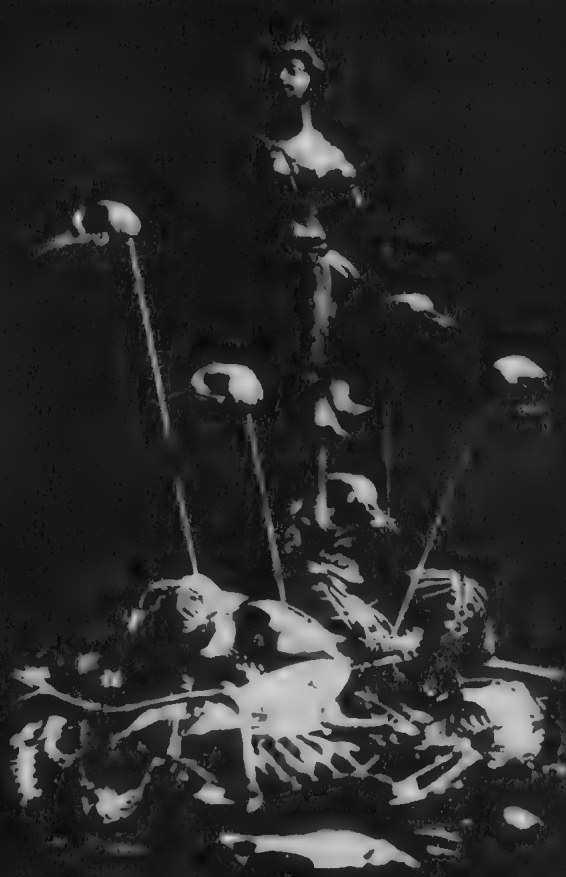
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"Serenade For The Dead." Is Biopsy winking at us, or do they simply lack cohesion? I'd like to believe the former. "Nervate" is worth checking out, if only the conversation it will engender. (*Cri Du Chat Disques, CX, Postal 42396, CEP 04299-270, San Paulo, Brazil*) [Richard Allen]

Boston Elektro 101 - VIA (SINless) Compiled by DaSid Din of Informatik, this collection taps into the electronic scene surrounding the fair city of Boston. Assuming that this CD is objectively representative of the scene, one would come to the conclusion that Boston is dominated by Elaine Mullen and Informatik, whose hands can be found in six of the fifteen tracks on this recording.

Mullen, best known for her work in the techno band Zia (although the Zia track on this record is more electro oriented, albeit impacted by rock and roll bellow styled vocals), is also present in D.D.T. (early Front 242 sequencer band) and co-produces Sleep Chamber. This latter band consists of John Zewizz, whose work subtly progresses from eerily understated rhythms to steadily rolling electro.

Informatik is present in its three forms, Din's din_fiv, Crofoot's Struktur, and the complete duo. Of the three, Struktur's instrumental "Terra," fares the best, with its cyclic bass/rhythm pattern, steady rock beat and gently drifting cloud-like chords that actually state the song's theme rather than merely serving as a backdrop.

The album's best track comes from Data-Bank-A (Andrew Szava-Kovats, whose past incarnations include Dominion and Compound). Easily the best track on the CD, "Nuclear Winter" is filled with rich Numan-like chord themes and vaguely Gothic vocals built over tubular bell-like sequencer rhythms. Powerful in its energy, yet also filled with majesty and a sense of grandeur.

Not everything on this CD works, but enough does to make it worth your dollar. (*SINless, 496 Harrison Ave Suite 4, Boston, MA 02118-2408*) [Michael C. Mahan]

Children of the Apocalypse - TA' Wil (Chamel Music) You would think with a name like Children of the Apocalypse, they would be gothy. Maybe I shouldn't jump to conclusions! They are more of an experimentation in atmospheric sounds and tribal beats. It tends to be a bit slow moving and tedious, some songs lasting up to fourteen minutes of monotonous drums and keyboard overlays. More ritualistic than ambient. What little vocals it does have is either a female voice reading a text from Omar Khayyan, or what sounds like an Indian chanting. They also sample different "nature" sounds such as rain and thunder, which made me feel like I was listening to some new age CD that was a tribute to save the rain forests. Very wierd, it leaves you feeling hypnotic, trancelike...or bored. (*Chamel Music, PO Box 170277*

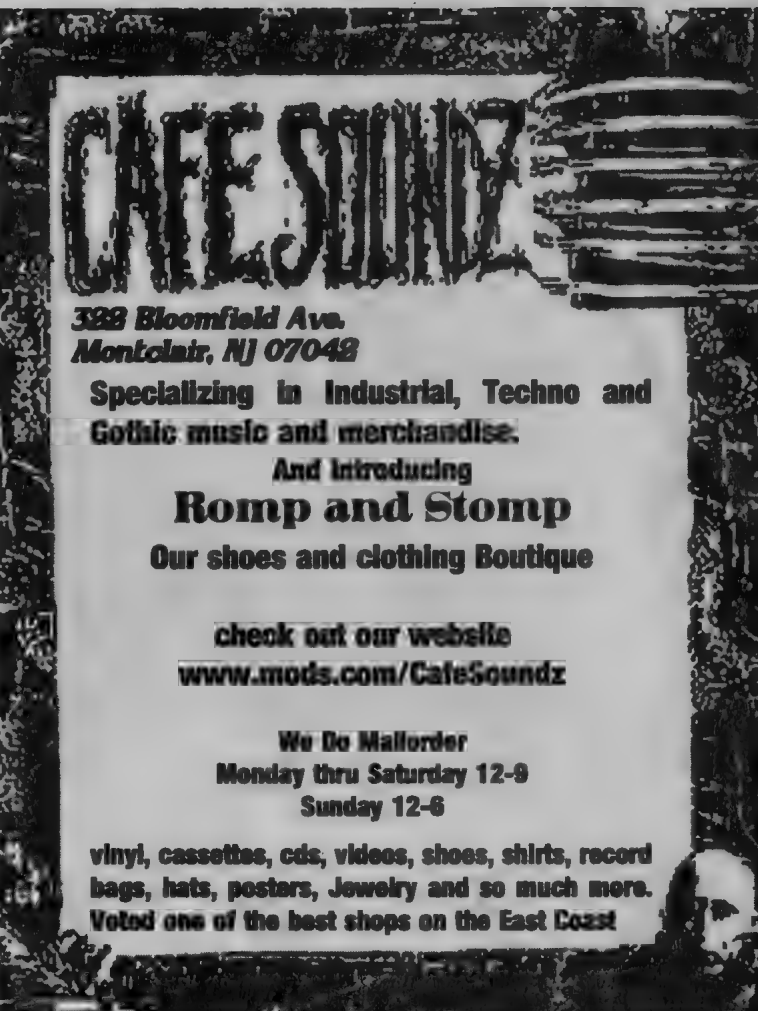
San Francisco, CA 94117-0277) [Lisa]

Children of the Damned - Tribute to The Damned (Apollyon) Of course! A tribute to The Damned! I am surprised Cleopatra didn't think of it first. OK, typical tribute album - Goth bands trying to make a legendary band's songs sound better. Includes Ex-Voto, Ikon, Kommunity FK, Stone 588, Thanatos, The Deep Enyde, etc. A fairly good album - if you are a major Damned fan. If not, forget it. (*Apollyon Hofman & Zaremba GBR Allenhaunaer Str 27 D-34134 Kassel/ Germany*) [Lisa]

City Limits - First (Subtronic) The lead singer of this Brazilian electro/poppy goth band was voted best vocalist by MTV Brasil, proving that Brasil MTV is extremely cooler than US MTV will ever be. She does have a beautiful voice, along the lines of Siouxsie and the singer from Xmal Deutschland. The music is a blend of electronic beats, darkwave guitars, video game sound effects and Lillan Vaz voice expressively singing intriguing lyrics. She was once the lead singer of the band Individual Industrie, but with her new band she never lost her individualism. The main person behind City Limits, their debut album pushes her voice and talent to the limit. Dancy, fun, "happy goth." (*Subtronic, Weissenburger St. 8 44135 Dortmund Germany*) [Lisa]

Clay People - Stone (Reconstruction) The Clay People have been a hit or miss type of a band. Their second release, The Iron Icon EP, was an incisive mesh of guitar and synthetics, hitting the ear like a sharpened scalpel on flesh. However, their debut CD, Fire Tribes, had the cutting power of an old butter knife. Their most recent work, Stone, is a combination of the two: at times cutting through the genre's overburdened layers of ho-hum strategies, at other times succumbing to them.

Stone is a study in compromise. A song filled with energetic guitars, raspy vocals and a strong pounding electronically created beat should have some element of conflict: the two sides should be taking a few pot shots at each other. On songs like "Pandora Complex," the dull guitar roar and bass is mixed so low from everything else that, despite all its energy, it comes off as timid. The song needs more than simply gravelly tones and raspiness, it needs an attitude, it needs an in-your-face approach that is just missing. Yet on songs such as "Pariah," the band accomplishes its goal: the guitars roar to the forefront with a real edge, with the shouted vocals riding the chords like a surfer rather than simply trying to inobtrusively fit amongst them. "T.M.S." exhibits, in a single song, both the strong and the weak. Some parts of the song simply drag along with the guitar grumbling rather than snarling, with the bass seemingly mimicking the beat rather than supporting it; at



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other times the guitar seems to finally get pissed off enough to rise up out of its doldrums and slice through the rest of the song.

Merely fuzzing the guitar doesn't provide a song with the energy it needs to rise above the rest of the bands that are out there competing for your dollar. On this album, the synthetics merely provided the tempo and a portion of the rhythm: the guitar makes or breaks the song, and mixing the guitar down too low and allowing it to merely piss and moan when it should have been ranting and raging does the album a disservice. I suggest that Clay People pull out a copy of their Iron Icon and give it a good listen and to learn from it. The songs on that record had a sharp edge to it, proving that this band can make an excellent recording. Between then and now, that edge was dropped, resulting in a lackluster effort that appeared to be only going through the motions, talking the talk if you will, but not walking the walk. (*Reconstruction, 4901-906 Morena Blvd, San Diego CA 92117-3432*) [Michael C. Mahan]

Clay People - Strange Day (Reconstruction) This single offers a few different remixes of Strange Day, Pariah, We Are All Sick, and Jump Around done by various artists. This CD seems to control the essence of hybrid-goth music. Drum sequences and synth lines are backed up by moderately heavy guitars and screams. You can expect the rivet-punks to be slamming during the

live performances. Clay People seems to cater the best of riffs and programming to us. Unmatched in this genre of music, this album offers just what we want...the best hybrid-metal around. (*Reconstruction, 4901-906 Morena Blvd, San Diego CA 92117-3432*) [Jack M. Sipich]

Cobalt 60 - Elemental (Edel) How the mighty have fallen. So this is what Jean-Luc deMeyer considers his new project. Perhaps if dear Jean-Luc had a hand in the music, we would have a product with more depth. Unfortunately, "Elemental," is on the whole, nothing more than immediate gratification for both the listener and, presumably, the artists. 242 was more complex 10 years ago.

Staggeringly simple sequences and painfully tired percussion set the stage for deMeyer's signature vocals, which are, admittedly, as good as ever (except for the "Wo-wo-wo's" of the opening track...), but which alone cannot save this album. Perhaps the one redemption (no pun intended) is "Born Again," with its chilling refrain "I was in heaven, I'm in hell..." with the proper remix, this could be a club hit on par with "Let Your Body Die." Yet, for some reason, this obvious choice for a single was passed over in favor of the lackluster "If I Were..."

While the Cyber-Tec project is equally simplistic, it at least grounds itself in a techno context

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and thereby offers itself up as nothing more than what it is. Cobalt 60 seems to put itself forth as an album worthy of critical praise, which it unfortunately is not. If you're a fan of 242 in need of another fix, put on "Evil Off" or "Official Version." You'll miss nothing passing this one over. I hope to God this isn't another case of the old guard being surpassed by their proteges. Ah, for the glory days... [ned]

Collapsed System - Berlin 2007 (Cleopatra) Here's one I wish I hadn't bought. Collapsed System is one of the new Zoth Ommog signings, but is not representative of the label's roster. "Berlin 2007" is cliched electropop influenced by Depeche Mode, Camouflage, Boxcar and the like, but nowhere near as good (not to mention a decade late). I like the clear, crisp production, but that's about all. The vocalist has an annoying habit of taking loud breaths between lines, as if it's a massive effort to sing a complete sentence. The programming lacks depth and the lyrics are simple. "Brain Breaker" is the lead single. Like the rest of the album, the song is aimed at the pop dancefloor. I hope I never hear it in an industrial club, or anywhere else for that matter. (Cleopatra, 8726 S. Sepulveda Blvd., STE D-82, LA, CA 90045) [Richard Allen]

Coma Virus - Hidden (Side Effects/Soleilmoon) Coma Virus is the most recent experimental project from former Tangerine

Dreamer Paul Haslinger. Initially appearing on the compilation CD, Deep Net, this first full length recording is a strong blend of the experimental works of Adi Newton and Andrew McKenzie, combined with synthetic approximations of the orchestral works of the inimitable Gyorgy Ligeti.

"Lower Than Epsilon" sounds like an electronic science-fiction score, a gradual movement through a series of soundscapes: drones providing a backdrop for distant orchestral tones, the sound of buoys clinking on a bay of sonic effects, deep menacing rumbling tones, distant cries sounding like a cross between ancient Semitic horns and the mournful songs of whales. "Arcana Mundi" develops more slowly: extended drones that both rumble and hiss, over which occasionally play both bass and brass tones - the sound of water and winds, long extended chants, the song of a glacier. The piece moves slowly, deliberately, experimenting, testing the sonic waters: distant woodwinds and metallics. "The Thirty Seals," despite its aquatic sounding title, feels like an interstellar voyage through dark mystical places: the void between the galaxies, populated only by dust and the occasional piece of planetary debris, lit only by the faint glow of stars thousands of light-years away. Deep tones, like eternal vibraphones, and darkly hissing sounds.

Hidden is an electronic exploration, not of the excitement of space and its exploration, but rather of the loneliness and

majestic emptiness of the voids between the stars. (Side Effects/Soleilmoon, POB 83296, Portland OR 97283) [Michael C. Mahan]

Conflict Burning / Two Foot Tall Jerk - A Crutch of Tone (Burnt Music) A split release by two guitar-based noisemongers. Conflict Burning's tracks are all dirge-like heavy guitar assaults with throat-shredding vocals that emote an incredibly intense amount of despair without being whiny. The muddy guitars don't just riff heavily, however, some of the sound here is incredibly chaotic and noisy. A very intense band with a lot of feeling in their music.

Two Foot Tall Jerk have a similar intensity, but in a totally different way. TFTJ are an harsh experimental combo whose works are reminiscent of Einsturzende Neubauten's early works. Primitive and harsh, but with a definite structure. Should please experimentalists thoroughly. (Burnt Music, PO Box 121, Clementon, NJ, 08021) [Shear]

COP Compilation - VIA (COP Intl.) COP Records is one of several small labels in the U.S. that serve to maintain the American electro-industrial scene (the other primary entities being Metropolis, Cleopatra, 21st Circuitry, Reconstruction, and Decibel). This latest showcase for COP Records features alternate mixes from seven of the label's established bands, plus two tracks from bands that have yet to appear on the label.

With the wealth of material

that COP has to choose from, one would think that they would have pulled better material for, what is essentially, an advertisement for their label. Battery, easily COP's best artist, is represented with songs that fail to show the strength and exciting vocal style of Maria Azevedo. Although, their penchant for sprightly electropop-derived arrangements is clearly highlighted. Index, another strong player, only scores with one of their two samples. The band's complexity shines forth on "Halcyon Ghetto," but lapses into confusion on "Ne Plus Ultra." Under the Noise also bats 500 with the Swamp Terrorist remix of "Sun," shining forth with a soul-derived female chorus adding real clout to their jackhammer guitars and percolating rhythms. However, "Manna's" level of constant distortion turns the song into a steady, meaningless buzz. Only Deathline Intl. and Razor Skyline are consistently positive with their pieces, while Slave Unit, is unfortunately, consistently weak.

COP is a good label. Unfortunately, this compilation doesn't do them justice. (COP, 981 Aileen St, Oakland, CA 94608) [Michael C. Mahan]

Covenant - Sequencer/Stalker (21st Circuitry) Kudos to 21st circuitry for bringing Covenant to the U.S. "Sequencer" is their second album (their first, "Dreams of a Cyrotank," is also slated for April release). "Stalker" packaged with the album is their latest single, first featured on "The O Files." This

pairing is a good idea. Covenant's cd5's have sported mixes and production superior to their albums. For proof, compare the original "Figurehead," to the club version, available separately, the two versions of "Theremin" found on "Dreams" or the dual takes of "Stalker," located here. If all of their tracks were remixed, they might become the worlds #1 industrial dance band; the deep, romantic vocals are perfect for club play. "Tabula Rasa" is the album's best track. A glitch on the original master marred this song on the first pressing, so this domestic release is a godsend. You may wish to invent your own dance to celebrate the knife-sharpening sordid effects. The best line: "Don't stand in the shadow of my hammer!" The opening track, "Feedback," is also one of my favorites: "I will protect you from your visions to save you from illusions; I will protect you from ideals to save you from defeats." Shades of "Possession," anybody? This Swedish release is a lot of fun; it's upbeat and intelligent, and puts me in a great mood. (21st Circuitry, PO Box 170100, San Francisco, CA 94117) [Richard Allen]

Cymnal - Transfiguration (Titanium) Combining visual art, prose, poetry, and music, New York artist Caroline Fok, or Cymnal, delivers Transfiguration, a book/CD exploring its namesake. At sixteen chapters, eleven paintings, and fourteen songs, Transfiguration is an evolution of both Cymnal's work and of an album's contents. Although the book portion of this release is beautiful, it's not vital to understanding the music, unlike the paintings, which are integral to the text's meaning. However, Cymnal's artistic enlightenment, documented through the combined text and music, fully unifies visual and audio components of Transfiguration. In the aural realm, Transfiguration's electronic atmospherics weave between gradual understanding, startling visions, and dense conflict, Cymnal's voice connecting dispersed meaning and rooting the music to its source. Musically, Cymnal is not afraid of where her enlightenment may lead her. The questions is, are we listening? (Titanium, 633 Post St., Suite 118, San Francisco CA, 94109) [KYron]

The Damned - Not Of This Earth (Cleopatra) The Damned has released their first album in over ten years. Original punks, they have made a tremendous mark on the scene, even sprouting a recent tribute album. They have experimented with everything from punk to Goth. But, this album is just plain rock and roll. Think Fabulous Thunderbirds with harder guitars. Maybe if you are way into the Damned, you'd like this, I think they are just getting old. It reunites original Damned members Dave Vanian and Rat Scabies, also features Sex Pistol Glen Matlock and original Damned guitarist Brian

James. At least they're still trying. (Cleopatra 8126 S. Sepulveda Ste D-82, LA, CA 90045) [Lisa]

Decree - Wake of Devastation (Off Beat) When Rhys Fuller opted out of the group Will, remaining members Chris Peterson and John McRae formed Decree. This first release preserves Will's dramatic theatrical style, adding waves of feedback and harsh dynamics. The drums are loud, the vocals distorted and angry. Lyrically, Decree is still in Milton mode (four of the five vocal tracks mention fire). With Rhys' absence, the softer tones and subtlety have vanished. "Wake of Devastation" strikes me as a pair of EP's stitched together: a 6-song studio successor to "Word-Flesh-Stone" and a 4-track live noise EP, muddled and instantly disposable. Program out the live tracks and you'll find a collection of grinding Puppy-influenced songs. Melody emerges from a wall of noise in "Fire of Offering," reminiscent of the Dassing Brothers' "Bring to a Boil." The instrumental "Delusion" is the album's best track, rapid, percussive and similar to the opening tones on Download's "the eyes of stanley pain." Beyond that, the tunes are good but I expected better execution. So I guess I'll recommend the group, but not this particular album; a split review of a split recording from a split artist. (Off Beat/SPV GmbH, PO Box 1127, 30531 Hanover, Germany) [Richard Allen]

Delirium - Karma (Netzwerk) One of the best ambient albums I have encountered ever, Delirium's second release Karma is enchanting and enthralling. Bill Leeb and Rhys Fulber from Front Line Assembly make up this electronic based side project. They create a whole different world with their music using such elements as organs, ancient chants, ethereal vocals, all with their soothing electronics and beats. They use a number of different guest female vocalists, like an ambient This Mortal Coil, such as Sarah McLachlin, Kristy Thirsk from Rose Chronicles, Single Gun Theory's Jacqui Hunt and Camille Henderson. They even sample Lisa Gerrard's (from Dead Can Dance) beautiful vocals on a more upbeat song called "Forgotten Worlds." Definitely an interesting way to hear her voice. This CD will soon be catching everyone's attention. (Netzwerk 2319 N. 45th St. # 201 Seattle WA 98103) [Lisa]

Deadsy - Deadsy (Sire) The description on the back of this horrible CD says "Deadsy summons the gothic power of Korn and Nine Inch Nails." Korn-Gothic? Anyway, all Deadsy sounds like is cheesy alternative bands done very badly. Even if they came close to sounding like Nine Inch Nails, why would you be proud of that? Why would you advertise it? Bland, monotonous guitar riffs, amateur keyboard playing, and Bush-like vocals. You get the point. [Lisa]

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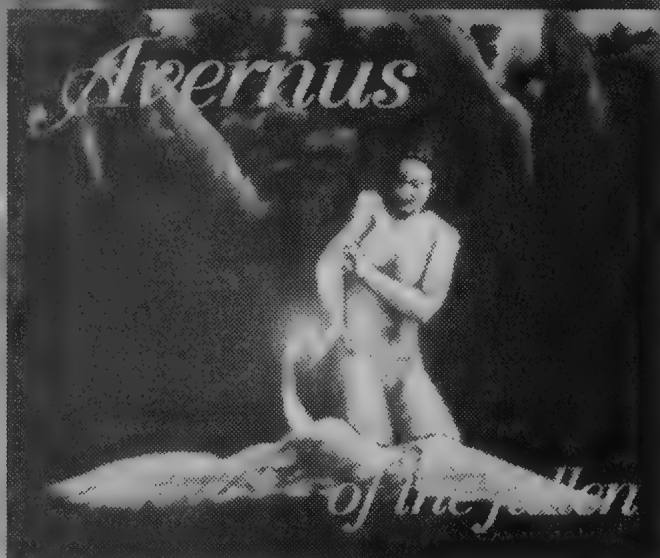
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Delta 9 - Alpha Decay (Vinyl Communications)
Six Stage Phaser (Vinyl Communications) To me, Vinyl Communications is mostly known for their interest in noise music - be it by guitars, be it otherwise. Both of these releases go into a distinctly different area, being that of 'electronica' - but that's only one way of putting it.

Delta 9 is one Dave Rodgers, who fools around with electronics as if he would be a bald-shaved gabber from our own Rotterdam. He has a great sense of sample spotting, as they are wicked (and politically correct of course). He even samples one of the first Dutch gabber records 'Alles Naar de Klote', yes from Rotterdam, but he calls it 'Hard Core Chicago.' Just ignorance? Will we ever know?

Six Stage Phaser compiles different 12"s by Vinyl Communications into one CD. Lesser opens up with a wild break-beat/jungle thing. Then there's The Spacewurm, a different mood

with laid-back dubby rhythm in a relatively short track. Synth and arpeggio washes form the spacey mood Tholos is in. MC Think is said to be political, but luckily no rap here. A sturdy beat, bleak synth and some far away radio mumbling. The Spacewurm return, they have their long track too, with an outdated synth/bass line and vocodized voices (the least track on this CD as far as I'm concerned). The CD closes with MC Think in a hip hop mood with some weird rap, which does not get annoying (I am not particularly fond of rap as you can tell by now). Interesting overview of varied rhythmical music - I wonder when Vinyl Communications sign their Panasonic or Porter Ricks. (Vinyl Communications, P.O.Box 8623, Chula Vista, CA 91912) [FDW]

Depressor (Demo) On the surface Depressor may sound like half-a-million other death metal bands, but once past the overt guitar crunching and guttural vocals, this band actually shows a lot of promise. Weaved within the blaring distortion listeners will find that Depressor has a talent for cool panning effects, guitar/drum machine interaction and background synth/sample ambiance.

While these techniques are in virtually every Skrew, Fear Factory or Malhavok song, Depressor's style is unique enough not to sound like mimicry. The unfortunate side to this is that none of it is done enough and often the electronics are too low in the mix. Although the guttural vocals can

be cumbersome at times, the vocalist did do a good job of highlighting his voice with processing.

Conclusion: In a letter sent with this demo, the band mentioned that the metal scene had some interest in their music, but disliked Depressor's use of electronics and its liberal-slanted lyrics. Considering these elements are what made this otherwise typical death metal band interesting, we suggest Depressor: A. Tell the metal scene to fuck off for not welcoming some much needed originality. B. Stop caring about what the metal scene thinks and get even more experimental! (Chris Oxform at 2505 Divisadero, SF, CA 94115. Demo tapes \$4.00 pp) [JF]

Deutsch Nepal - Comprendido... Time Stop (Cold Meat/Relapse) If you paid close attention, then you know I'm not concerned with music that pays much attention with anything else other than the music itself. If wearing black clothes and make-up is your cup of tea, then you are into fashion, and musicians that dress up like that have something to hide, usually creative attention to the music.

A lot of Sweden's darker metal industrial Goth is just not for me, but Deutsch Nepal is one of the positive exceptions. Their new, fourth, album is again dark, and follows the track of Tolerance with a lot of rhythms, but growing more intense and creepy. This comes from the end of the world where sun light doesn't play a role in having fun y' know. Deutsch Nepal

delivers a varied album of up tempo pieces and dark creepy ones (let's say love ballads for the sick, such as 'World Mirror' or 'Gongre Free Market') (Cold Meat Industry PO Box 1881 58117 Linkoping Sweden) [FDW]

Diatribes - Diatribes (Reconstruction) For those not familiar with Diatribes, true to their label, they practice the metal-industrial hybrid that seems to have the west coast in it's steely grip. The first thing that struck me about this album in particular, is that it has a lot of commercial potential. Aside from near-perfect production qualities, the singer can actually sing, and the songs all have a catchy sensibility rather than simply relying on heaviness for heaviness' sake.

Truly, I can't see any reason why many of the tracks on this album aren't being played on MTV (and no, that's not meant as an insult.) If you're a fan of the Reconstruction sound, you certainly won't be disappointed. This has all the elements they've been focusing on recently with dead on riffing, modest dollops of electronics, and punchy, occasionally funky rhythm tracks.

The album's most interesting points, however, are when the band breaks from this mold, if only temporarily, and seamlessly rip into their nasty side again (the smooth female vocals in the intro of "451" are a perfect example...something like that shouldn't work, but it does precisely because you don't expect

it...). Recommended to disciples of the Church of Chase. (*Restriction*, 4901-906, Morena Blvd., San Diego, CA, 92117) [Shear]

Diva X Machina - VIA (COP International) I've been hoping for a compilation like this for quite a while now, all female fronted bands. Most of them on the harder side of music, almost none of that ethereal, put you to sleep, narcotic based music. I instantly fell in love with two songs on this comp. One is Coptic Rain's cover of Elvis' "Devil In Disguise," dragging you into a frenzy of grinding guitar, soft pauses, and over the edge dual vocal tracks. The other is by Randolph's Grin (who I had never heard of before this) just blew me away with the track "Indulgence," built on mismatched beats, wonderful sound editing, and mostly spoken vocals, not as sexy as it is dominating.

I can't put my finger on why it does, but the Battery track, "Repress (Microtronic Edit)" reminds me of old Depeche Mode, it must be the synth progression, but don't worry, the vocals are much prettier than DM's.

Some of the tracks just couldn't lose the pretty touch, not that that's bad, but they stand out on the cd. An example would be "Spring" By Fading Colours, a very pretty slowish song, but the mood is off for the cd. Collide provide a brilliant remix for "Beneath The Skin" just as good as the original, only slightly more bent for a dance floor. Attrition appears with the Eternity Mix of "I Am," originally from Etude, but with a slight beat, and a couple of synth effects. Sunshine Blind gave the track "Regodless," guitar based heretical gothpop at its best. Regenerator and IaiBoFoRcEn<À cheat, their songs containing males as well as females on vox, thereby disqualifying them. Though both songs by both are good. Waiting For God, Hexedene, Venus Walk and others contribute tracks as well. (*COP International*, 981 Aileen ST. Oakland, CA 94608) [Samuel]

Diverje - Electodium/ Passage- (Decomposed Skunk Bud Productions) Diverje is the flagship of DSBP Records, the upstart label from the Albuquerque New Mexico area. I am not sure if it is living in the desert, or having atomic weapons detonated in your home state, but these guys are pissed off at the government. Tracks like Amerka, Raped by the Law, Technocracy show a strong anti government bent (watch out for the FBI, guys). It is kind of nice to here political anger in music again. Musically, a bit heavy on the disorted vocals (glad there are lyrics printed) but some solid programming and hared guitar. Fav tracks, Techocracy, Outcast, and We Decide. To sum up Diverje's sound in three words, noisy, raw, angry. (*DSBP*, 237 Cagua NE, Albuquerque, NM 87108) [Rev Amonia D]

Dora Blue - The Ras DVA Fanbase Compilation (Ras DVA) A great taste of three very talented

industrial bands. Includes the ever powerful, KMFDM-ish Kevorkian Death Cycle (redoing the song "Discipline," my personal favorite, that is also available on the IN fifth year anniversary CD), Benestrophe, and Jihad performing exclusive, unreleased tracks and interviews with members of each band. Not only a way to get to know the music of each of these fine bands, but also a way to get to know a little bit about the bands themselves. An original way to put together a comp album, and very well produced. (*Ras DVA*, 407 Vine St. suite 277 Cincinnati, Ohio 45202-2806) [Lisa]

Download - Charlie's Family (Subconscious) Let's face it, most soundtracks aren't scary, even the ones that are supposed to be. There's usually too much repetition ("Halloween"), too many uplifting subthemes ("Aliens"), or too many cheap string jolts ("Interview with the Vampire"). "Charlie's Family" is an exception. "beautiful" begins with a woman having an orgasm, but any thought of love is quickly extinguished as a male intones, "That's what Charlie said the universe was about, man, it was all one big fuck." The track continues with shifting synth tones and sampled dialogue, premonitions of death and a chase scene. "Gristle Dog Cor" is a mass of hyper-amped electronics mixed at speaker-damaging levels. And when the buzzer sounds in "Trick or Treat," you just know it's not a good idea to answer the door. The album unfolds in unsettling fashion, tracks blending together, sounds overlapping without respite. And of course, there's a cat in the mix ("Catblower"). Although the closer is entitled, "Thank You," the music contains no kindness or mercy, only anxiety, paranoia and fear. This is music for haunted houses, for hide and seek, for late nights behind locked doors, music to scare even stalkers away. Download (now with a capital D) is a worthy successor to Skinny Puppy, a visionary outfit pushing the boundries of modern electronic music. There are only 2000 copies of this release and I already have one, so that leaves 1999. Act fast. (*Subconscious Communications/ Nettwerk*, 632 Broadway, Suite 301, New York, NY 10012) [Richard Allen]

Eighthman - Demo (Demo) This all-to-brief demo shows off the new sound of this California electro-unit quite nicely. Whereas, the previous demo fit firmly in between the aggression of Leaetherstrip and Front Line Assembly, this release is not quite as aggressive, and in places, suggests a Haujobb influence. The tape begins with "Reality 0.29," a brief, semi-ambient intro-track of strings, vocoder, and scream samples set to a slowly ticking pulse. Next is "Descendant," which sounds like the types of tracks that might have existed between FLA's "Caustic Grip" and "Tactical Neural Implant" releases. This is basically the track that the "Reality 0.29" is based on. A percolating, resonant

synth sequence fights its way among a slow beat, distorted and vocoded vocals, and a number of dialogue and noise samples. Again, bringing to mind FLA. Although, it's better than anything (save "Plasticity") that Leeb and Fulber have done over the past few albums. Next is "Paranoid," which is the first track to introduce the guitar-work of new member P. Hernandez. While the guitar is in the same metal style that has been popping up everywhere recently, it is tastefully placed relatively low in the mix so it doesn't overwhelm the excellent electronics, which again recall Front Line.

Next, we are treated to "Serial Killer," which features more guitar samples and yet more burbling, phased resonance set to a slow, heavy beat. This is followed by "Fatal Addicton" - the one that reminded me most of Haujobb... another modulating resonant sequence with relatively quiet drums, and vocals processed in a variety of ways, including the vocoding (which is perhaps over-used on this demo). Finally, we have a remix of "Paranoid" (the electro-covulsive mix) which reminds me a bit of Noise Unit and has more of the vocoded vocals.

Throughout the tape, Eighthman prove themselves to be a notch above most of the current crop of unsigned bands. The recording quality is immaculate, the production is superb, and the songs are quite good. If Eighthman has a weakness, it's that their influences show through a little too obviously.

If the band can keep their current standard of excellence up and inject a little more innovation, they are going to be a frequently-mentioned name in the electro scene. (*Tony Williams*, 8412 Honeycomb Way, Sacramento, CA, 95828) [Shear]

Electro-Cution - VIA (Arts Industria) Arts Industria has been putting out the occasional compilation over the last couple of years, with Construction No. 008 being their most noteworthy release to date. Electro-Cution samples material from sixteen, mostly unheralded, performers resulting in a CD that is not as consistent as this label's previous releases, but does nevertheless contain a number of good tracks.

Only five bands were familiar to me, Assemblage 23, Sphere Laza, Diode, Pounce Intl., and the disappointing Black Dahlia. Of the remaining eleven artists, only three truly stood out.

Crying Room's "Forgive Me" was incredibly subtle, with a low jazz-like bass line, muffled voices, and a light bass pulse beat highlighted by an occasional snare drum. The song snuck in on you through an unexpected back door. It would appear to have too little happening to really appeal to you, but it turned the trick regardless. Rod Logic's "RL Server" is comprised of a hard edged bass sequencer, a light snare beat, mildly altered vocals, and a great melodic theme which clearly harkens back to the best aspects of eighties electropop. Finally,



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Fracture's "Numb" presents a good blend of chopped guitar chords, a light bass pulse, a drum kit beat and clattering synthetic effects, proving that a well handled guitar still has a good home in the electro camp.

The CD's best moments clearly came from the familiar bands, with Sphere Lazza's electropop sound and Diode's classic multi-level rhythms proving to be the best contributions to this record. As for the eight new performers that didn't quite hit the mark, keep working at it. The potential is there. (Arts Industria, 425 Lamonte Terrace, South Bend, IN 46616) [Michael C. Mahan]

Energy 100 - s/t Hard, guitar based material with odd song titles and sociopolitical lyrical content. The music is driven by gnashing, Ministriesque guitars and throbbing Revco bass being pummelled to death by the hammering drum tracks. What sets these guys apart from the Hypo Luxa crew (truthfully they don't really sound like either band, they just incorporate elements similar to them...) is a healthy love of experimentalism. Throughout many of the tracks they make use of feedback, strange samples, and nasty effects that makes this release pretty hard on the ears if you aren't used to those types of things. [Shear]

Englestaub - Ignis fatuus, Irrlichter (Apollyon) Englestaub is a new Goth band out of Germany who's music transforms you to a dream world of demons, cemeteries, and everything dark and murky. Their music is definitely renaissance influenced, but more along the lines of Current 93 than Dead Can Dance. The music consists of flutes, tribal drums, powerful overtures, spoken word, eerie male vocals, and angelic female vocals.

Ignis Fatuus, Irrlichter is an extraordinary release. Englestaub takes you on a surreal journey to another land, back in time. The vocals and lyrics are what really makes the music. On one song, "Victim of Love," the male vocals sing about his beloved's death and he lays by her gravesite and sings to her. All of the sudden, her voice chimes in like she is singing from the heavens. In another song, he does a spoken word about how Jesus is actually evil. Moving, original, beautiful, historical. (Apollyon Atten Baunes Str 27 D-34134 Kassel) [Lisa]

Englestaub - Ignis Fatuus - Irrlichter (Apollyon) Through dark nightmares of black angels and dream demons, comes Englestaub, a very dramatic Goth band out of Germany. Their music is majestic and profound, with glorious male and female vocals that sing antisemitic lyrics and songs of death. The second song, "Dream Demon," is about ghosts, fearful dreams, and bloody shrouds. At the end of the song they incorporate the music in Bram Stoker's Dracula, the part when blood comes pouring from the cross, into the song.

A cross between renaissance music, Current 93, and pagan tunes, Englestaub flows beautifully. They perfect combinations of flutes, electronics, acoustics, harps, and tribal beats.

Another song, "Per Aspera Ad Astra," is a spoken word, reminiscent of Rozz Williams' Every King A Bastards Son, that has haunting music in the background of a grisly vocals. Then there is the song "Victim of Love," about his love that dies and he sits and waits by her grave. Very German, very robust, this is an excellent CD. (Apollyon) [Lisa]

Evil's Toy - XTC Implant (Metropolis) A cross between electro and industrial, Evil's Toy's third release, XTC Implant, possesses all the good early 80's industrial influences it can handle. Vocals are great and the lyrics remarkably poetic. Pure synth dance music, they are obviously also influenced by electro gods X Marks the Pedwalk. Although, they are somewhat original, be prepared to embrace them on the dance floor. (Metropolis, PO Box 54307 Philadelphia PA 19105) [Lima]

Exit - Inane (Demo) Exit is little more than two kids trapped in a 1982 hardcore time warp with a drum machine. This said, let's take a closer look at this error in judgement.

"Parizonta" is fairly routine hardcore styled punk, a steady drum beat, a rather dominant fuzz bass guitar, and dual tracked guitars providing slow lumbering chords and sustained notes. Vocals are strained and a recorded with the singer noticeably too close to the microphone. There is no variation in the music, and the song has precious little to say. Essentially, these guys want to be Black Flag but simply can't pull it off. The bass line of "Wisecraft" comes across as a general fuzzed noise rather than any kind of an effective bottom, with the guitars breaking loose primarily during the chorus. The piece sounds sloppy.

The song style is dated, the lyrical content is lame and occasionally pretentious. This Inane piece of work should send everybody flocking towards the exit, with nary a glance at the cash register. (Pinecone, 504 E Wilson St, Madison, WI 53703) [Michael C. Mahan]

Exovdate - Cathedrals are Burning (Exovdate) I didn't like this at all at first, but after listening to it a few times, it grew on me. The vocal styles and the music changes drastically from song to song. Maybe that is why it was so hard to get into, it made me feel like I was listening to at least five different bands.

The title song, "Cathedrals are Burning," has a unison of female voices that severely contrast each other. One voice sounding somewhat lonely and ethereal, the other sounding low and boisterous. The music sets more of a background to the voices, with profound drum beats and eerie keyboards bordering on the apocalypse, or something as disas-

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trous- hence, Cathedrals are Burning.

The vocals change through out the whole album from ethereal, to lounge, to almost like soul. I am not sure if this is one vocalist or two, but if it is just one, she is very talented. The music is just as diverse from ambient to classical to industrial and experimental. The song writing is very talented, with topics such as the end of the world, soldiers going off to war, delusions, and institutions.

The one song that did get me to listen to this again and again is the song "Life of a Clone," which has to be a clone of a Yaz song. Her vocal style on this particular song is so reminiscent of Allyson Moyet, it's creepy. The keyboards are the exact style of Vincent Clarks, it had to have been a Yaz song I never heard, but it's not.

A very interesting debut album, it kept my attention enough for me to listen to it at least ten times before reviewing it. [Lisa]

EXP - Debut (Hollows Hill) EXP is the experimentation band of Shadow Project's very own Paris, the infamous keyboardist. Their debut album is very strange, atmospheric dance music that incorporates industrial noise with chants, beats, cello, and frightening male and female vocals. Paris hooked up with writer/performer Ryan Wildstar to create this hypnotic music that holds no bounds. EXP also includes Rozz Williams on bass, Doriandra on vocals (who sounds mysteriously like Eva O.), and jazz guru Ace Farren.

EXP has many different musical influences that come alive in their music. Unlike anything I've ever heard before, they are truly in a class of their own. More experimental performance art than anything else, I am sure they could put on quite a show. (Hollows Hill, PO Box 862558 LA, CA 90086-2558) [Lisa]

Fade II Gray - The Hymn of the Deceased The Hymn of the Deceased is a collection of songs full of driving drums and distorted voices echoing darkness through tales of skulls and doom. I enjoyed the creative and theatrical vocals. All the band needs to do is bring their cover art to life, it is already computer rendered so that shouldn't be too hard. But the demo tape itself didn't even have a label on it - it could have gotten lost, and who could know what it is then? It is full of songs on both sides that evoke diamond dogs and Bauhaus. The cover art is humorously spooky as well. (Fade II Gray C/o Doom 23-60 29th-St.#1J Astoria NY 11105 avagoth@aol.com)

Faith and the Muse - Annwyn, Beneath the Waves (Tess) Faith and the Muse has taken what Elyria was, their highly regarded first album, to an even higher realm. William Faith's heavy guitar is extremely reminiscent of his earlier days with Shadow Projekt/Christian Death, but with Monica Richards majestic voice it's not nearly as harsh. Faith and the Muse has taken the love they have for their music, and each

other, to make one of the finest albums I have heard this decade. They take their positive ideas and Celtic influences to make beautiful and very noble music together. Faith and the Muse's hard work and exceptional music should be an inspiration for us all. They combine so many wonderful elements into this album with violins, heavy drums, keyboards, and of course Monica's and William's superb vocals and guitars. From the traditional Welsh song "Hob Y Derri Dando" to the heavy "Rise and Forget," this album is one you will definitely not forget. (Tess, PO Box 206, Santa Barbara, CA 93102) [Lisa]

Fektion Fekler - From Here to Heaven (Pendragon) There must be something in the Texas air that breathes quality into industrial acts. First we get the Dassing brothers (Mentallo and the Fixer), then we get wind of Necrofix, and now, hailing from San Antonio, we get Robert Bustamante (with occasional vocal input from brother John).

Fektion Fekler is one of the finest debuts from an American industrial act in quite some time. Most of this record is instrumental, which is why we give Robert most of the credit, and it is these instrumental tracks that garner most of the critical attention on this outstanding recording. There are sound references to be made to fellow Texans Mentallo, as well as references to prime Front 242, not to mention Project Pitchfork, yet Fektion Fekler take all these reference points, blends them together, and give them their own voice so that this is a Fekler record, not some base derivative of everyone else.

"A Piece of Me" utilizes fairly soft crystalline electronic stylings, which are placed over a sharp and heavy dance beat with religious voice samples. "Tragedy Solution" features rapidly fluttering leads that sound like a cross between Gottsching's guitar and Vollenweider's harp, layered atop deep and melodic bass textures and light voice-synth chords. "Turn Around Mind" is very Dassing, with voice chords playing over choppy rhythms and a steady dance beat: John's altered vocals are scattered like leaves flying across a street and suddenly flying vertically over the building on the other side. The questionably titled "Jesus Flesh" features soft elegant piano and gliding bell-synths trading off on a very majestic theme, laid over a wah-wah'd bass line and a constant drum kit beat and the distant echo of voice-chord synths.

From Here to Heaven sounds not like a strong debut, but like a powerful third album from a band that has had years over which to improve themselves. Fektion Fekler clearly has a destiny to fulfill. (Pendragon, POB 388, Yardley PA 19067) [Michael C. Mahan]

The Flesh Peddlers - If My Dick Was As Big As My Ego This would be easily described as "My little brothers' industrial band," if only I had a little brother. This is

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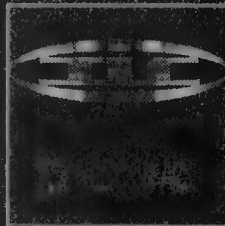
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kind of bratty Beastie Boy meets NIN product. Their promo pictures depict clean cut youth or frat boys. The noise is sequenced tracks which vary in energy from lazy and hazy to pissed off 'old skull' speed up the vocal track for high pitched vocal squealing. (wow2846179@aol.com The fleshpeddlers 8136 Rhode Is. Cr. S. Bloomington, MN 55438) [Dan Layne]

Frontline Assembly - Live Wired 2CD/Box Set (Metropolis/Off Beat) You knew it had to happen at some point, didn't you? Of course, Frontline couldn't just put out a live album, they had to put out a double live album. Traditionally, commercial suicide, even for major artists (which, I'm afraid to say, in the grand Warner-Sony-Capitol scheme of things, they are not).

So they dress it up in a big box set, which is probably one of the nicest packages we've seen in a long time. Artwork is top-notch Dave McKean as usual. Scan the video...sorry, I think these guys suck live. For as much as I like their studio material, watching Bill Leeb pogoing up and down on stage shouting "Welcome to Techno death!" through an impenetrable haze of smoke does very little for me. The inclusion of the promo clips is a nice touch, especially the award-winning "Plasticity," which is a marvel of modern computer animation, eye candy of the highest order. Oh, a little pin, how nice.

So, on to the album itself. Recorded on the European leg of the Hard Wired tour, there are a few tracks apparently denied US audiences, such as "Neologic Spasm" and "Overkill." Sound quality is certainly acceptable, if occasionally a little messy on the low-end. All too often you hear the drummer (wasn't he on loan from Metallica or something?) go painfully out of sync with the sequencer. The guitarist (who assuredly was on loan from Metallica) does get a bit overbearing at times, especially during the hooded-hooded hairmetal solos. Also, most of the tracks also seem to go on far longer than necessary: I mean, do we really need a 12-minute version of "Millenium?"

All these picky bits aside, hardcore fans will find this package an indispensable document of the end of an era, seeing as how Herr Fulber has since left the project for (perhaps more guitar-laden) pastures. (I just hope they finish up the "Delerium vs. Dionne Warwick" Remix War first.) The box set is limited to 5000 each side of the ocean, so snatch up your copy now, 'cuz you know in six months this thing will be gone and everyone and their mother will be looking for it. Besides, it's got that cool pin. (Metropolis, PO Box 54307, Philadelphia, PA 19105) [ned]

Q.R. Ghazala - Requiem For a Radio (Realization)

Q.R. Ghazala - Threnody to the New Victims of Hiroshima (Realization) Ghazala builds his own instruments through 'circuit-bending' (the creative short-circuit-

ing of various electronic devices) and is now presenting two works on CD. To aptly describe the concept of 'Requiem' I should re-write the extensive liner-notes, but in short: a radio is destroyed, then smashed in an ice crusher, then melted, and then sawed into chunks. Each of these actions result in a 15 minute music piece.

The destruction of a small plastic radio is performed with great precision, a slow process, but delivering a great, concentrated musique concrete piece. The contact microphone is then attached to the ice crusher. There is machine drone in the background and small sounds of falling objects. In the third piece, the radio pieces get thrown in a metal container before they are cremated. I suspect some studio treatments are added here, since there is some stereo echo used. The sawing piece is the most 'industrial' piece with its heavy backdrop of rhythmic machinery. Of course, there is a lot more to it than I could describe here, but it remains a fascinating requiem. The 'Threnody' is a 5 piece work recorded for the 'insect voice synthesizer.' Long sustaining drones make up what could be a requiem as well. The drones are high pitched, thus giving the work a rather dark meaning: it sounds like an air raid siren going off during a bombardment. This ain't pleasant listening, but a rather powerful work that, in all it's harshness, does make sense. (9452 Telephone Road #116 - Ventura, CA 93004) [FdW]

Glazed Baby - Atomic Communist (Red Decibel) You will not find a "dance track" on this disc, but if you ever decide to skin your family...play this! A brilliant tag team of heavy drums and super-thick bass is sure to leave you moist. A very noisy guitar compliments this perfectly. The vocals are barked out in such a way that you'll feel like you've been treated to a "Good Cop/Bad Cop" style interrogation...minus good cop (of course)! (Red Decibel, P.O. Box 577639, Chicago, IL 60657) [Bil]



Gravity Kills - Manipulated (TVT) Let's begin by admitting I actually like Gravity Kills, even though the band's industrial-pop is slightly sweeter than most people can digest. A few respected elders seem to agree with me, because "Manipulated" gathers remixes by the likes of Al Jourgensen, Martin Atkins, Lords of Acid, Roli Mosiman and more, and I'd hate to think that their careers were so stagnant they'd have to take jobs they didn't actually enjoy. Now,

while "Manipulated" will fill the gap for Gravity Kills fans between albums, it's hardly of interest to anyone else. First off, the 13 tracks are remixes of only five songs, so it feels like you're listening to the same song over and over again. This is compounded by the fact that regardless of the beat mutations provided by the remixers, none of them have gone after Jeff Scheel's vocals. His slick, catchy refrains are highlighted in every version, and it's more than a bit distracting. Only the "Camal" mix, by the vaguely-named Critter, does the job of remaking a tune ("Enough") which has its own appeal apart from the original, adding female diva vocals and a supercharged tempo. Juno Reactor's remix of "Guilty" also keeps the vocals to a minimum, and perhaps most effectively manipulates the material into a spacey techno groove with guitars. Sadly, it's not enough. (TVT, 23 E. 4th St., New York NY 10003) [Liisa L]

Haloblack - Funkyhell (Fifth Column) The old cliché is that if at first you don't succeed, try, try again. Well, Haloblack's debut last year was certainly no artistic success, but this year's Funkyhell is everything that their first CD wasn't.

Haloblack is one Bryan Black, with highly competent assistance from Krayge Tyler and Joel Allard on guitars, and Ned Wahl and Levi on bass guitars. The very fact that the bass line is provided by the actual instrument helps this recording stand out from most others, because as effective as the synthetic instrument may be, there's always a special something about a man plunking away on the strings themselves.

Funkyhell is a very restrained CD, with guitar textures (often a la Frapp) and a very solid bass bottom creating the bulk of the instrumentation. Black's electronic contribution sounds more like electrical crackling and grumbling static bursts instead of the routine sequencer work we've come to expect from this sort of music. The only drawback is that Black's whispered vocals are consistently indiscernable, a real pity since songs like "Distractor" appear to have a real message to them (anti-drug, in this case).

The two best tracks are "Drylips" and "Seducto." The former's multitracked guitars consist of sustained wailing notes in the foreground and chopped chords mixed to the rear, with raspy buzzer-like knob-twisting rhythms and a hollow bass beat all supporting the everpresent whispered vocals. One wonders where Eno's credit line is. The latter piece is supported by a harsh rhythm that sounds like a modulated electrical surge, with vocals undergoing a similar treatment. This sparse song leaves you feeling like you're slowly freezing to death, blinded by white-out conditions.

Don't judge Funkyhell by its predecessor, because if you do you'll miss out on a very good descent into hell. (Fifth Column, POB 787, Washington DC,

20044) [Michael C. Mahan]

Halomaker - Sufferthiswish (Outburn) Grimey, nihilistic guitar-based doomsters spit out combined elements of Godflesh, Cop Shoot Cop, Chrome, and even Joy Division (the lead bass on Bipolar is particularly Peter Hookish) and top the whole thing off with some fringe sampling and poor lyrics. Halomaker's strength over other American guitar based 'industrial' bands is that they are one of the few that utilizes a punk sound rather than a metal sound, and also they aren't afraid to experiment...at times things get pretty weird on this album. So if rusty nail guitar and spittfire sampler rhythms are your thing, look no further. (PO Box 66119, Los Angeles, CA, 90066-0119) [Shear]

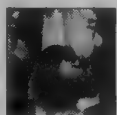


Hybrids - Ein Phallischer Gott (Crowd Control Activities) This CD shows two different worlds inhabited by The Hybrids. The first side is the ritual side with its slowly enveloping synths and calm banging reverberated beats. Voices whisper along. The other side of The Hybrids is the 'industrial side:' more dark, highly processed voices, creepy and sinister. No doubt this will go down with the fans very well. (821 White Elm Dr., Loveland, CO 80538) [FdW]

Hypnotic Sounds Sampler - VIA (Hypnotic) For those unfamiliar with the label, Hypnotic is an arm of Cleopatra that specializes in ambient and trance styles. This short, 4 song sampler gives some examples of what the label has to offer. The disc starts with the Journey to Pyramid Mix of Future Sound of London's "Papua New Guinea," perhaps one of the best techno tracks yet recorded. The mix is a drastic departure from the original, in that its only connection to the original are the sounds. It's as if the band used the same set of sounds to make an entirely new track. Very nice. Next up is Kraftwerk with "The Path." Giving your band a name that is only 2 letters away from one of the most legendary acts in electronic music is probably not a good idea, especially when the music borrows heavily from that band's sound. Basically a simple drum beat with computer bleeps, robotic vocal samples and some very sparse music now and then. Didn't do much for me. Fortunately, this is followed by an excellent track from Juno Reactor that starts out unassumingly ambient and mellow and then rips into a hard bassline and pounding kick. Rounding things

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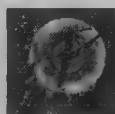
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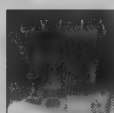
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out is Anubian Lights with a remix of "Jakal and Nine," the most ambient track on the EP with waves of burbling synth, disembodied voices, and, about midway through the song, a dancey drum loop. (Cleopatra, 8726 S. Sepulveda Blvd., STE D-82, LA, CA 90045) [Shear]

Ikon - In The Shadow of the Angel (Apollyon) Probably the best imitation of Joy Division I have ever heard. Okay, that's not necessarily a slam on the Australian band Ikon because I actually really like this album, but it is very Joy Division. His voice sounds just like Ian Curtis, the music is not as electronic, more guitar based and a little bit happier, but not much. Obviously influenced by Death In June as well, even redoing one of their best songs, "Fall Apart". (Apollyon Wademar Zarella Altenbaunaer Str. 27 D-34134 Kassel) [Lisa]

Individual Totem - S.E.T.I. (Pendragon) Another outstanding Offbeat recording snapped up by an astute American label. Individual Totem is comprised of Bernd Madl and Mathias Knopp. S.E.T.I., not to be confused with the ambient techno act, is a strong debut of a band whose strength is in knowing how far to take their penchant for complexity. It is easy for a band to revel in complexity to such a degree that it overwhelms the song and the listener. Individual Totem create complex and continually changing works, but they have enough regard for the requirements of the song itself that they never allow themselves to get totally carried away. The song's integrity remains intact.

"Human/Machine Interaction" has a typically full sound: rich string chords and staccato pulsing patterns play host to masked, indiscernably rough vocals and an erratic backmixed beat. "New General Catalogue" features submerged Teutonic sequencers, Oriental themed string chords, percolating cascades of wood xylophone sequencing, a rapidly cyclic series of bass pulses, a hissing beat, and an ongoing myriad of timbre and sequence changes. The extended "Branching Universe/Human Mutilations" is a trance-inspired work filled with XMP-styled percolations, oscillating sequencing, and a light slapping beat, all bookended by extended soundscapes comprised of rolling noises and distant thunders.

Individual Totem is another strong release for Offbeat, rapidly becoming Europe's strongest label, and a smart licensing move from Pendragon. (Pendragon, POB 388, Yardley PA 19067) [Michael C. Mahan]

Jane Jensen - Comic Book Whore (Flip/Ichiban) Formerly with the fortuitously short-lived Oxygiene 23, Jane Jensen bounces back with a forthright and very competent piece of alternative rock, very much along the lines of the highly popular (and, incidentally, also very talented) Garbage. Songwriting is shared by Jensen and her cohort in crime,

Craig Kafton, with both musicians sharing guitar and programming responsibilities.

"King" takes its energy from the early days of punk/new wave, filled with smartly fun energy and vocals ranging from poppy "girl group" stylings to electronically hollowed. The song is clearly aimed at the "modrock" market, but is good enough to drag in others whose electronically altered minds are still open enough for a simple-minded good time. "Highway 90" is another strong and gritty piece, its bass line gravelly, its guitars fuzzed and multi-layered with a psychedelia-laced lead, with vocals sounding like they were dragged unwillingly from Jensen's voice box like some unwanted baby.

Jane Jensen borders on mainstream, but from the harder-edged side of it. The instrumentation is well done and the vocals are unpretentious. Unlike many of their modrock counterparts, this recording comes across as down-to-earth and real. It deserves to unseat the boring drones that populate so many of the "modern rock" stations that desecrate the true meaning of the term "alternative." (Flip/Ichiban, 3991 Royal Dr NW, Kennesaw, GA 30144) [Michael C. Mahan]

Kalte Farben - Trust in Opium (Pendragon) "Trust in Opium" is a combination of six tracks each from the "Trust" and "Opium" imports. With this release, Pendragon continues to strengthen its reputation as a label with impeccable taste. (Haujobb and Fektion Fekler were their first signings.) Kalte Farben deserves to be welcomed to this shore with open arms.

"Trust" hit the market two years ago as a blast of intelligent anger. In my opinion, "Trust" was the best industrial album of 1995. Two years later, the tracks still sound fresh and innovative, as few other acts in the industry are progressing musically. Two-thirds of "Trust" is included here, from the opening complexity of "Innocents" to the spitfire beats of "H.O.M.M."

I was less impressed with "Opium" on initial release, wishing a few tracks could be shed. Guess what, I got my wish! All of the best tracks of "Opium" have been included here. Commendations to the editor. Although "Trust" was a better album, "Opium" contained some of Kalte Farben's finest individual tracks, namely "Again" and the title cut. "Opium" is already a club hit, reincarnated on "Tyranny Off the Beat III." "Again" is a shot in the arm for the genre, a wholly original creation which can only be described as classical industrial. The strings were a wonderful ideal.

You'll want to hear "Trust in Opium" on a good stereo to catch all the nuances. Each mix is packed with components; twice as many sound effects, signature changes and layers of sound as most acts ever attempt, comparable only to Mentallo and the Fixer's "Where Angels Fear to Tread." Fans of amGod, Haujobb and mid-career Skinny Puppy will

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love this release. There is only one weak song: "Flower Industry" (from "Opuim"), which I would have replaced with "Keep Me I.Y.M." (from "Trust") or even "Dreamness" (from "Opuim") to create the perfect album. But hey, some people buy albums for only one song and find the other 11 disposable. Now that "Trust" and "Opuim" have wed domestically, you won't find a better album at a better price. (Pendragons, PO Box 388, Yardley, PA 19067) [Richard Allen]

Karma - s/t (Ekstacy) Mixing elements of mainstream techno with rapping, this band sets it's sights on the dancefloor and will probably get more than a few heads bobbing. Well produced and executed, but a little bland and 'safe' for my tastes. (Karma99, 353 Albany, Ferndale, MI, 48220) [Shear]



Kill Hannah - Hummingbirds the Size of Bullets This slick 6-song EP shows a band that seems to have its sights set on MTV. With

the increasing mainstream status of most alternative music, I could see it happening. Kill Hannah are basically a guitar-based alternative band with occasional nods to the head to the shoe-gazer movement of a couple years back. Most of it wasn't really to my liking, but "Humming Birds the Size of Bullets" is an excellent song that starts mellow and gloomy and builds to a powerful, anthemic chorus. Excellent use of dynamics. If the band ever breaks, this'll be the track that does it. (p.o. box 1217, Chicago IL 60690 kilhannah@aol.com) [Shear]

Kill Switch...Klick - Degenerate (Cleopatra) KSK's new release, Degenerate, is hard to pinpoint. Sometimes synth Goth mostly industrial, once in awhile a bit mainstream (nine inch nails). But, all the while being very good. Great dance beats, comical lyrics—as in the song "Shitkicker," even a pretty ethereal ballad with great female vocals on the song "Eventually." Not your typical synth/guitar industrial (except for the voice distorting crap). The only thing I don't understand about this, is that they have not one, not two, but three versions of the same song—"Product." I really like the female vocals, I wish there were more. The dark song aptly named "Darkly" is a great song. Pretty descent record, I recommend it to any industrial fan—which we all are, aren't we? (Cleopatra, 8726 S. Sepulveda Blvd. ste D-82, Los Angeles, Ca) [Lisa]

Kingdom Scum - God Eat God (Soleilmoon/Staalplaat) This concept album comes packaged in a sort of folder that holds the CD, some art cards, and an odd little booklet that underlines the album's attacks on religion with a series of essays, brief thoughts and graphics.

Musically, the album is clearly electronic, but very organic sounding in that all the samples are of acoustic instruments of everything from metal guitar to sitar. A good deal of the rhythms and samples have an ethnic feel to them... Kingdom Scum seem interested in attack religion at it's roots. Anyone expecting a dancey electro album will be disappointed, this is a wildly varied 'safe' experimental album that is weird enough to freak out your relatives, but with enough foundation in the familiar to make it listenable. Some may find this release a bit too quirky, but then again, this album probably wasn't made for you then. (Soleilmoon/Staalplaat, PO Box 11453, 1001 GL Amsterdam, The Netherlands) [Shear]

KLANK - Downside EP (Tooth + Nail) Uh oh.....Christians. Sure, they may scream "why must we suffer / in this existence?" in a gruff angry-troll vocal style while being backed up by metal-guitar-heavy electro. But I'm sure deep down they really care about you, the listener, because you're a fine individual (really) and all they want to do is save you from the excruciatingly evil and sinful hell you're no doubt headed towards because

you haven't yet absorbed the fabricated teachings of their so-called god.....or something like that.

Anyway, beliefs aside, on this five song EP Klank do a competent job of emulating the Fear Factory/FLA (circa "Millenium") type of genre (and even throw in a guitarless remix that sounds like an angrier Enigma), so if you like that sort of thing and don't mind the Xian aspect so much (not that you can make out what the singer's saying anyway), nor the general lack of originality, then you'll probably dig this. Frankly, you're welcome to it. (Tooth + Nail, P.O. Box 12638, Seattle, WA 98111) [resident slave]

The Last Dance - Fairytale (Tess) This is an embarrassment to Gothic music. Really wanky, this guy's voice is horrible. It reminds me of old heavy metal ballads. I can't believe it is on Tess Records. The music is okay, typical Gothic guitar (think The Prophetess), but his voice—my ears are bleeding. (Tess, PO Box 206, Santa Barbara, CA 93102) [Lisa]

Law - Malediction The sound of machines being tortured. Sounds cliché I know, but when you are discussing the harsh electronic band Law, you call a spade a spade. Law is Mictchel Altum and Marissa Lafferty, and with the help of various samplers, drum boxes, and sound modules, they spin their web of sound. I have never been a fan of the "noise genre" and I'm not sure that folks into that genre would find Law to their

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taste, as there is way too much thought that goes into the tracks, and none of the randomness that you would associate with bands who do noise. Yes, there is a method to their madness. Periodically there are works of extreme poetry augmented by heavy fx type vocals. I think more tracks like this would show a fan base something of the inner workings behind the sounds, and I would hope that a future Law release might include more vocals. There is something stange about Law. It is like a car crash. You can't help but watch. Sometimes intriguing, always disturbing, Law is not for the faint of heart. Best tracks Slide Mechanism, Deaf Eyes, and Soiled, though I cannot for the life me tell you why. I think I need to check for subliminal messages. (Law, PO Box 6254, South Bend IN 46660) [Rev Amonia D]

LD-50 - Demo Named for the quantity of a substance that would kill 50% of test subjects (a lethal dose of 50), this Denver band update metal, punk, and alternative styles with generous heaps of samples from various unusual sources. Heavy guitars chug out repetitive riffs over electronic drums and vocals in a wide variety of styles, from regular singing to barely recognizable distorted blowouts. (LD-50@usa.pipeline.com) [Shear]

The Legendary Pink Dots - Canta a Mien Tras Puestas (Soleilmoon/Staalplaat) The

Legendary Pink Dots are somewhat what their name says—legendary. This album is actually an anthology of the years '90-'95. An excellent way to get to know the band if you haven't heard much, or a great collector's CD. It provides all the wonderful talents the Dots possess, such as Edward Ka-Spel's almost timid voice, their beautiful guitar playing, their thought provoking lyrics, and their use of different instruments—flutes, violins, electronics. In their massive career, they have spawned 23 albums and various side projects. This particular comp album contains such memorable songs such as "I Love You In Your Tragic Beauty," "Belladonna," "Disturbance," and "Friend." (Soleilmoon/Staalplaat, PO Box 11453, 1001 GL Amsterdam, The Netherlands) [Lisa]

Lost Highway Soundtrack (nothing/Interscope) Ok, so Trent Reznor has decided to keep his hand in soundtracks, and as with Natural Born Killers, he has succeeded in keeping a mood very similar to the movie. However, his usage of his newest track under NIN just doesn't seem to fit. "The Perfect Drug" just seems very unlike the Nine Inch Nails that I am used to. Actually, it seems like Trent's been listening to a little too much techno, although it still has very Reznor-esque aspects, whispered vox, garbled drums, and his trademarked keyboard effects. It seems to be the track that stands out because it doesn't fit the

soundtrack.

The rest of the soundtrack though, is marvelous. It's dominated mostly by Angelo Badalamenti, who scored most of the movie and who has worked with Lynch in the past. Barry Adamson, ex Bad Seed, also scored part of the movie. Badalamenti's work is much more classically movieish, and he has kept his ability to adapt moods to his music, reaching lower lows and higher highs.

Whereas Adamson's work is much more modern, sometimes hip hop sounding, sometimes spy thriller like (think old classy 007 movies) and sometimes just funky. Trent himself performed two short instrumental pieces for the soundtrack. The first of which, "Videodrones; Questions," is I suppose, more of an introduction type track, which is used greatly in the movie. The second, "Driver Down," seems much more of a retrospective look at the movie.

David Bowie appears in edited form on the soundtrack as well, with the appropriately titled song for this movie, "I'm Deranged" (originally from Outside). It appears at the beginning and end of the soundtrack and movie. Also of some interest are Marilyn Manson. Marilyn himself has a bit part in movie. The Smashing Pumpkins try their hands at an electronic track (synths, drum machine, etc) and do rather nicely with "Eye." Antonio Carlos Jobim provides his work "Insensatez," which is from a live recording from 1963. It's a simple little piece really. A Lou Reed track, which like all of Reed's work, grows slowly on you. There is a band who's music gets used to perfection throughout the movie, and they are Rammstein, who I know very little about, they are German and have had very little, if any, American exposure. From the two tracks on the CD, they seem to be rather guitar based with some nice synth work. (Nothing / Interscope) [samuel]

Mentallo & the Fixer - Centuries (Metropolis) Mentallo and the Fixer's fourth album, Centuries, is an electronically based Goth/industrial album that is both artistic and intellectual. Formally the short lived, but well known band, Benestrophe, Mentallo and the Fixer prove how smart they are when it comes to complex electronics and emotionally dark overtones. Distorted bristly vocals yet very melodic, Mentallo and the Fixer is one of the most cerebral bands out there. (Metropolis, PO Box 54307 Philadelphia, PA 19105) [Lisa]

Merzbow: - Bastard Noise (Release) Japanese noise artist Masami Akita, aka Merzbow, has been making and releasing his relentless sound assemblages for a number of years on an equal number of labels. Noise art can be considered to be the ultimate statement of industrialism, but its existence far predates modern industrial music to such a degree that it truly must fall into its own category.

My first experience with noise art came with David Vorhaus' relentless beast, Electric Storm in Hell, which he released under the name White Noise. Other noteworthy noise compositions include George Todd's Satan's Sermon (which was released on the old CRI label) and Lou Reed's controversial Metal Machine Music (which I assert is noise sans art, while others swear is the First Coming of Industrial Music). Then of course there is the musique concrete movement of the fifties, and the magnetic tape experiments of the sixties... but these are two separate articles. The bottom line is the question: what separates noise from noise art? For me, it is a sense of constructionism, that the piece is more than just random sounds, that it has a sense of growth, development, imagery and emotion.

Merzbow does not have a sense of growth or development, his sounds are a combination of static screams and random noises. He does possess a strong, albeit disquieting sense of imagery and emotion. His electronic shrieks, generator hums, static discharges, and serpentine hissing resembles nothing short of a feedback feeding frenzy: "B.N.W." creates a palpable sound of fear with its layers of noise combined with the distorted sound of somebody screaming. "Cat Scratch Fever Dreams" and "Leaving Another Dead Planet" are filled with the mutated wails of electronic animals. The live "Ghost Rider" layers rapidly pitch-changing shrieks (that end up sounding like a two-prong pulse of static) over the steady roar of an uncontrolled plasma leak bursting from the containment chambers of some Star Trek vessel.

If you're prepared for a descent into hell, Bastard Noise has your ticket. (Release, POB 251, Millersville, PA, 17551) [Michael C. Mahan]

The Moon Lay Hidden Beneath A Cloud - Deutsches Nepal (World Serpent) Gregorian chants, german prayers recited, terrifying electronics and vocals, The Moon Lay Hidden Beneath A Cloud lets you know how it feels to be a part of historic Germany. Uncanny electronics swirl with the stormy and disturbed female vocals that transform you to a land of mayhem and fearful nocturnal delights. Ghostly samples and horror induced ritualistic music. (World Serpent c/o Arthur's Round Table PO Box 33 9432 Walzenhausen Switzerland) [Lisa]

Mortal Kombat - More Kombat (TVT) If you liked the first release of Mortal Kombat, you'll like this one. "It Has Begun" by Psykosonik starts off the album with a great techno beat and is followed by Alien Factory with "Higher." Sadly enough, these are the album's only two highlights. "Chaos B.C." by Sepultura does nothing to add to the great music on this album. Sister Machine Gun and Killing Joke also had added a few flukes to this CD.

Chemlab provides us with one more great song on the album, "Exiled." If you're looking for some excellent techno and some average "metal/techno," this is the album for you. I would definitely consider this CD to add to your collection of nonsense. (TVT, 23 East 4th St., New York, NY 10003) [Jack M. Sipich]

Mortiis - Reiser av en dimension utjent (Cold Meat Industry) I was very curious, yet a little hesitant, on listening and reviewing this CD. Being Mortiis, once the lyricist for the now ill-fated black metal band Emperor, I had assumed that his solo work would be, well, black metal. I was very wrong, and impressed.

Reiser av en dimension utjent is actually a beautifully majestic release. Undoubtedly very royal, this is music for the gods, or kings as Mortiis puts it. Mortiis, a self-proclaimed "God" himself, is an intelligent musician and artist out of Sweden. He performs his dim and mystical electronics to tell wondrous tales of the medieval world. The dark "dungeon" type music has a slight sense of evil to it, yet often melancholy-like music for knights going off to battle (or something like that). Neither a Satanist (as some have assumed) nor Paganist, he believes only in himself and his music and it shows in how skillfully done this album is. Highly recommended. (Cold Meat Industry PO Box 1881 58117 Linköping Sweden) [Lisa]



Muslimgauze - Fatah Guerilla
Muslimgauze - Gulf Between Us (Staalplaat/Soleilmoon) Bryn Jones has released well over twenty records of material celebrating, often in inflammatory ways, the musical heritage and culture of the Palestinian people. He has taken the rhythms and musical themes of their rich artistic traditions and presented them in altered fashions, distorted or augmented by electronic processing, resulting in material that, although always possessing the same ethnic roots, may range from industrial harshness to trancey smoothness.

Fatah Guerilla, a limited-release 3-CD set (only 700 have been pressed) that probably best exemplifies the harsher approach of Jones' work. Each disc is individually titled, and each has its own distinct personality. Muhammadunize is closest to the traditional sound, filled with resonating metallic strings and synthetic tones that play on familiar

Arabic melodic progressions, noisy loops, eruptive cascades of hand drums and, on some tracks, a steady beat. Tajik and Persian Blind more frequently holds to a steady central beat, although with greater harshness than the previous disc. Distortions abound, with electrical pulses and frequent fragmentations: the ethnic roots are present, but its processing is much more harsh, as if the electronic manipulation has gone berserk, resulting in music that has been torn apart and reassembled in an approximation of its original state. Chechnya Over Dub, as intimated by its title, is a sparser, less distorted and frequently interconnected study of beats, augmented by electronic drones and minimal tempo alterations.

Gulf Between Us is a 23-minute, one-track EP that shows the more sedate side of Muslimgauze's music, resulting in a soundscape rather than a song, allowing one to walk the streets of Palestine rather than to simply sit back and listen to the music. It is broken down into two distinct movements, the first one fueled by a slow wooden beat with metallic and other light hand percussives and a pulsing electrobass beat, overlaid with distant voices. The second portion is more hypnotic, with light electronic percussion being processed along with distant hollow glass tones (sounding like the extended and altered sounds of a vibraphone), pink noise surges and occasional voices. This second CD is more likely to

find fans among the trance and ambient crowd than the first set, but realistically cannot be called better - just different.

Both CDs show how a talented artist can create stunning diversity out of a single source. (Soleilmoon, POB 83296, Portland, OR, 97283) [Michael C. Mahan]

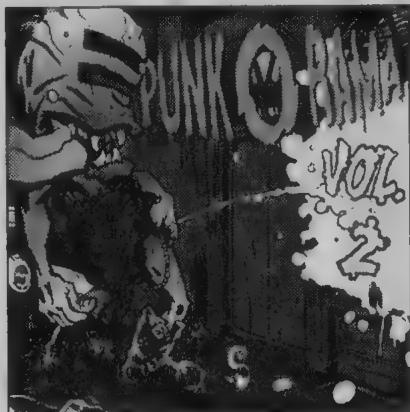
Muslimgauze - Return of Black September/ Remixes/ Occupied Territories (Staalplaat/Soleilmoon) When we think of the work of Bryn Jones' Muslimgauze, we think of a temporally altered journey through busy streets filled with the percussive music of the Arabic culture. Jones takes these sounds and manipulates them, altering their speed and direction, creating cascades where before there was a single percussive voice, augmenting them with the addition of authentic street voices and electronic sounds. In short, he creates a whole new world built around the culture of the Middle East that he so deeply regards.

Return of Black September is prime Muslimgauze, a series of images sketched clearly in sound. The title track is a moody assortment of drones, overlaid with the sound of struck strings (perhaps a piano), emphasized by sporadic cascades of percussive noise. The series of images that make up "Libya" maintain steady tempos, ranging from traditional hand drums to the echoed channel surfing of a modified high hat cymbal set, all augmented by drones,

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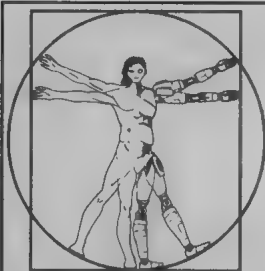
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electronic effects, and additional percussion. It is what Muslimgauze is about, electronic hypnosis under the guise of traditional music.

Remix is a montage of various musical segments, highly modified and harshened, backmasked, electronically enhanced and fragmented. These works convey none of the smooth hypnosis of Bryn Jones' other works, and tends to be more annoying than enjoyable (which is distinctively different from how one usually responds to the band). Many parts of the two pieces are highlighted by tough-skinned pulsing beats, all but obscuring the middle eastern tempos that are the trademark of this normally superb performer. This is a first, a Muslimgauze work that cannot be recommended.

Occupied Territories is marketed as a Muslimgauze recording, but it does require some explanation. The twin-CD set is actually based upon a series of two track skeletons sent out by Muslimgauze to seventeen other sound experimenters. The trick was for each of these other artists to take these skeletons and give them flesh, utilizing a combination of their own personal style, as well as that of Muslimgauze to do so. So the questions remains, is this a Muslimgauze album, or compilation, or some bizarre amalgamation of the two?

The resulting twenty pieces are of mixed calibre, with not everyone being faithful to the message or the quality of Bryn Jones. The two discs consist of a number of excellent electronic percussion ensembles, most notably the Sons of Silence, Panasonic, Zoviet France, Elke Dag, O Yuki Conjugate, and Human Beings (these last two being superbly augmented with Arabic vocalisations). Unfortunately, a number of artists simply felt that providing a static beat was sufficient for the cause, resulting in about half of this set being outright boring. (Staalplaat/Soleilmoon, POB 83296, Portland, OR, 97283) [Michael C. Mahan]

Near Death Experience - Journey Into Darkness (None of the Above) Hmm. Well, this is certainly not what I had expected. I had seen NDE's name mentioned before, many times favorably, and their association with the non-defunct None of the Above records certainly spoke well of them, as in that label's brief existence, they were known as an outlet for extremely original bands. Well, this certainly is original, but just because no one else is doing the same thing doesn't necessarily make it good. To be honest, I couldn't believe anyone would bother sign this act. Basically, Near Death Experience produce instrumental attempts at darkness that are severely undermined by very amateurish and dry production. A lot of the riffs are sort of hybrids of metal and prog-rock sensibilities played on terrible, cheese synthesizers that suck the life and interest out of something that, if done right, might not

have been that bad. Unfortunately, however, this release is so devoid of energy and attitude that it comes off as one of those terrible projects a friend of yours does on his consumer keyboard that you don't have the heart to tell him you think really stinks. Whether this is typical of the band's sound or not (I have seen them referred to as EBM before which this certainly is not) I don't know, but I'd say their appeal would be extremely limited and probably not of interest to most readers of this magazine. (None of the Above, 2530 Middle Country Road, Centereach, NY, 11720) [Shear]

Needle - Lifeline (Neverland) This American duo are practitioners of the electronic/heavy guitar mix that seems to define the 'American sound' of industrial music. While anyone into the Reconstruction scene will probably enjoy this a lot, they generally have a much dancier sound than is usually associated with that label through use of hard, dancey beats and some creative rhythm loops here and there. Also, their guitars cover more than just metal stylings, with hints of rock and even funk (on "Lifeline") popping up now and then.

Unfortunately, some of the album's best tracks are marred by problems. "The Touched" is great, but bears too close a resemblance to NIN's "Wish". "Scissorhead" features the album's best electronics and catchiest hooks, but is bogged down by weak vocals. There's nothing earth-shattering here, but it is incredibly well-produced and given some refinements, these boys could build quite a following for themselves. (Neverland, PO Box 311, Devon, PA, 19333) [Shear]

Nefilim - Zoon (Metal Blade) Fields of the Nephilim, one of the biggest and most influential Gothic bands of the eighties, Carl McCoy, vocalist of the before mentioned has ventured off. Through the break up of his band and numerous music style changes, he has found his niche. If you are looking for a continuation of the extremely dark and brooding Fields of the Nephilim, you will be lost. The Nefilim is still dark, and you still have Carl McCoy's husky voice, but this is very...well, metal. Loud, fast guitar riffs, acoustic metal ballad intros, serious lyrics about looking for that fallen angel etc. It's all here, very metal. I love it! An excellent album, a great change from what he was doing (at least better than what his ex-band mates are rumored to be doing-country!!). I am extremely impressed. Gothic-Metal at it's best. (Metal Blade, 2345 Erringer RD Suite 108, Simi Valley CA 93065-2200) [Lisa]

Neither/Neither World - Alive With the Taste of Hell (World Serpent) If a band is from this particular label, I am going to be impartial since they have spawned so many good bands thus far, and this is definitely one of them. Neither/Neither World describes themselves as "satanic folk

music," and I would have to agree. They have that Current 93 feel to them with the melodic acoustic guitar and the eerie lyrics. Wendy Van Drusen's vocals are childlike and refreshing, which is what makes the lyrics and the music all the more creepier, they are very dark and disturbing-wonderful! To hear the sweet, innocent voice singing "the beast within is sure to stay, let it come out to play, play with the creatures in your mind, don't run away," or singing the "Devil's Lullaby," puts an unusual twist on things. One of the best songs on this album is the dark depressing almost Like Johnny Cash song called "Falling From Love," about a thirteen year old who fell in love and made love to a twenty-four year old. The town's people freaked out, telling them their love was forbidden and that they were sinners and drove them to suicide. This album is almost like a Mazzy Star possessed by the devil, but even better than that! I am very impressed with this album and look forward in hearing more from them. (World Serpent) [Lisa]



Nekrology - Two years in an experimental nightclub (Konsortium) If you have had the pleasure of visiting X-Club in Hamilton, Ontario on one of its all-ages Nekropolis nights, you're probably already familiar with the music on this compilation. But even if you have never been close enough to the event to smell the local steel plants, this is a disc worth having. Given the variety of bands which have graced Nekropolis, the collection's strength is its diversity: equal parts male and female, goth and industrial, Canadian and foreign. On the ethereal side are four bands from Toronto: Rhea's Obsession provides "When I Was in My Prime," a traditional folk song updated with subtle sheet metal percussion and dark, dreary overtones; Thrive contributes the new Anthony H Nekromix of "Deicide," a spooky Curve-like track; Coma is Chris and Cosy reincarnate on "Everything and Nothing," which is overwise only available on a long sold-out cassette; and electro-pop band Parade's "Marionette" is a full, Cure-like version of a previously-released instrumental. Vancouver's Perfume Tree gives a new remix of "Worst Friend," a fusion of heavenly vocals with funky hip-hop beats and dub. On the industrial side, Toronto favourite DHI contributes a new live version of "Chemical Land"; Montreal's Angry White Mob provides traditional '80s angst on

"United States," and Hate Dept.'s "This Doggie Bites" is exclusively remixed. Two exclusive tracks of note are Thanatos' live "The Wait Smothers Me," which showcases that band's on-stage finesse, and the experimental "Dead in Hamilton, Cambodia," from Premature Ejaculation, a new song adapted in the studio from a live performance at Nekropolis. If you are a fan of any of these bands, or want the chance to check out some of Canada's best kept secrets, hunt down a copy of "Nekrology"; all the the profits go back into the club, too. (Konsortium, Box 33560, 50 Dundurn St. E., Hamilton Ontario, L8P 4X4, Canada [Lisa L])

Newer Wave - V/A (21st Circuitry) New wave owned the early eighties. The darling of early MTV, it quickly became a rather vague term that encompassed any of a wide variety of rock styles, that were themselves, watered down from the punk explosion that immediately preceded it. (People who were punk purists regarded this material as "corporate wave.") I don't personally regard electropop as a type of new wave, but for the purpose of this review and this CD, we'll let that slide.

This CD takes a number of synth and thrash bands and lets them take advantage of a total of 15 new wave songs ranging from Dead or Alive's "You Spin Me Round" to Bow Wow Wow's "I Want Candy." The Vapors' novelty song "Turning Japanese" is reworked to an amazing degree: this light and poppy guitar song is turned into a deeply menacing piece, with a plodding tempo, deeply growling bass line and robotic vocals, going in the direction that Devo probably should have gone as a band. Assemblage 23's version of Flock of Seagulls' "I Ran" is done completely with synthetics: rapid sequencing changing the piece into a brilliant bit of electropop as opposed to its original guitar pop orientation. Battery takes hold of Duran Duran's "The Chauffeur," here rendered slow and majestic with a slow bouncing bass pulse, an erratic beat, and layer after layer of gliding synths and pianos. The only drawback is the modification of Maria's vocals, her current crooning style would have been a perfect match for the original song. Collide turns Devo's "Whip It" into a truly disturbing work by adding elements of noise into the mix and altering KARIN's whispered vocals.

The only real drawback to this record is that so few bands chose to massively rework the original songs and make them their own. I love Soft Cell's "Sex Dwarf," but Sabotage Q.C.Q.C.'s version is little more than a bar band cover, as is Luxt's cover of Gary Numan's "Cars." It is true, you could write this CD off as a novelty record, but you would miss out on a lot of the fun of the eighties if you did. (21st Circuitry, POB 170100, San Francisco, CA 94117) [Michael C. Mahan]

Next Level X - Dissonance Amid the Reconstruction (Demo) This

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A vicious blend of heavy programming, dark ambient textures, and full throttle pounding beats that is the signature of this seminal act.



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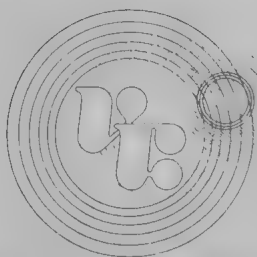
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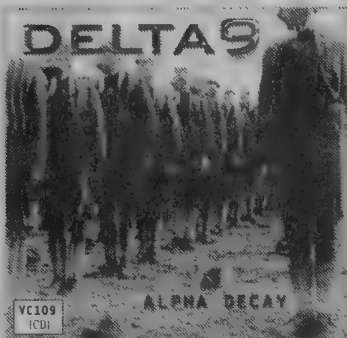
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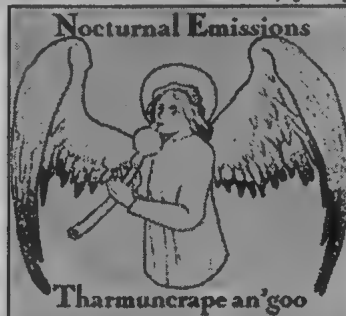
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industrial dance trio from Pennsylvania construct finely tuned (some of the sounds in particular are very well done) tracks that match dominant electronics with just a hint of guitar on this release. What's nice, aside from the fact that the guitar is placed perfectly in the mix, is that it's not the typical metal riffing that's been done to death these days. Mixing elements of industrial dance and darkwave, Next Level X has a wider emotional range than most bands in the genre, which is definitely to their benefit. Probably the weakest link on this tape are the vocals, which is only made more apparent by the over-use of effects in a few spots. Overall, a very promising release that proves once again that some of the better material out there is probably stuff you didn't even know existed. (NLX, 17 South Street, Butler, PA, 16001) [Shear]

Ninth Circle - s/t (Ivy) On this self-titled release, Ninth Circle prove themselves to be strong contenders for the ethereal gothic throne. Sounding like a combination of the Projekt sound and early New Order, Ninth Circle's heavily chorused guitar, melodic bass, and beautifully combined male and female vocals set a new standard for the genre. Whereas, too many goth bands become absorbed in imitating past glories in the genre, Ninth Circle gives us the gloomy elements that make listening to some gothic worthwhile and adds a healthy dose of originality and extremely strong song-writing. There truly isn't a bad song in the bunch. This release really draws attention to how weak so many of the current Cleopatra goth signings are. This, is what gothic should be. (Ivy, PO Box 2721, Seattle, WA, 98111-2721) [Shear]

Nocturnal Emissions - Autonomia (Staalplaat/Soleilmoon) For a band that has been recording albums since 1980, they are still one of the most original bands to date. Based on rhythmic noises and swooping keyboard sounds, Nocturnal Emissions prove to be one of the best experimental bands around. Using illegally scanned cellular phone arguments (not sounding unlike many I have had myself), organs, and futuristic technology, Nocturnal Emissions are an interesting band, to say the least. (Staalplaat/Soleilmoon, PO Box 83296 Portland OR 97283) [Lisa]



Nocturnal Emissions - Tharmuncrape an'goo (Staalplaat/Soleilmoon) Nigel

Ayers (aka Nocturnal Emissions) and his new cohort in crime, Charlotte Bill, join forces here with a most unusual ally: John Webb and his bagpipes. This latest release is a set of fourteen untitled and rather short pieces incorporating celtic bodhran and looped bagpipes to create effectively eerie electronic-sounding rhythms, augmented with deep synthetic groans and patterns, and occasionally spiced with additional wooden percussion.

Track #3 takes a series of scraping sounds, a bit like fingernails grating across smooth wood, and mixes it with an erratic bodhran-like skin tom series of percussives, and places these sounds over a softly thrumming heat-radiant electronic drone. The sixth track is one of the CD's few longer pieces (~6 min). A blend of industrial pulsing and synthetic machines placed over the call of the bagpipes: an interesting mix of industrial ambience and the traditional song of Scotland. The tenth track is created by a series of reed and pump organ chords and pulsing rhythms placed over bodhran-like beats and wooden clattering: parts of the song are mournful, other parts atonal and dissonant. The second piece is built extensively from bagpipe drones and patterns, laid initially over a mechanical clatter, and then over a lightly pulsing electronic march.

The inclusion of the bagpipe is rather unique in this field, and is quite effective. The only item that should have been altered is the brevity of the pieces. Rather than creating extensive soundscapes, Ayers here chose to lay down a series of brief samples; samples that could have been joined into a greater, more in-depth composition that would have involved the listener with its exploration rather than merely intrigued him with a series of fragmented ideas. (Staalplaat/Soleilmoon, POB 83296, Portland OR 97283) [Michael C. Mahan]

Noise Unit - Drill (Metropolis) Wow! While I admit that I've followed the music of Front Line Assembly and Delerium more than Noise Unit over the years, I never expected Drill to restore my faith in the team of Bill Leeb and Rhys Fulber.

This fifth album from the duo under this moniker is a great collection of instrumental electronic music which combines everything I like about their other work, while leaving behind what has always displeased me. It cements my feelings that the duo is best leaving lyrics and vocals alone, for that's where Front Line Assembly is least inspiring. And unlike the smooth sounds of Delerium, Noise Unit is free to experiment, to produce freeform, uncommercial music using all the cool sounds only they seem to produce. Drill is the first Noise Unit album to feature Klinik's Marc Verhaeghen (a founding member) since 1990's Response Frequency, along with Fulber and members of Haujobb (although what they contribute is vague in the liner notes/bio).

The nine songs are all over

five minutes long, and they wander freely through various tempos and moods, all likeable. Opening track "The Drain," is the most like FLA, fairly fast-paced, with the signature guitar crunch. Then it's on to "Dominator," which is faster, with more of a techno feel, complete with spacey bleeps and cheezy moaning samples. "Prostitute" follows the Download path, with an ambient intro, then layers of eclectic sounds too varied to classify. Finally, track four ("Miracle") introduces a different beat! (I've always believed that these guys rely too much on the same rhythms over and over again...trance for some, boredom for others...). After the dancelub sounds of "Eye Burner" we get "Sloth," which is more on the Delerium side of things, bassey and dreamy. Then my favourite, "Neuron," (which is also the shortest at 5:25), for its darker mood and slower tempo, the closest Noise Unit gets to Puppy-like creepiness. Drill ends with "Other World," a funky upbeat one, and "Penance," which is (thankfully) the only track to include the overused Gregorian chants.

Yes, Drill is worth getting, not only if you're a fanatical FLA collector, but if you've never been that impressed with Leeb/Fulber. Also, it's only the second Noise Unit album available domestically in North America, so there's no excuse! (Metropolis, P.O. Box 54307, Philadelphia PA 19105) [Liisa L]

Not Breathing - Sangre Azul (Invisible) This is slippery music, it evades your brain, how exactly it is both hypnotic and slippery I have yet to figure out. Apparently, Dave Wright and Co. have come a long way with the electronic side of their music, and this cd shows a very adept studio hand as well. Considering that Dave himself recorded and produced it, well, I'll just say that the boy must know what he's doing (and in a home studio to boot!).

Coming across as sort of a electro/ambient sound, I really haven't anything to compare it with directly. Taking cues from various ambient and world musics and taking them as their own, drawing out small loops, dragging them through modulations and adding vague rhythm to hold it together and take it further. The washing back and forth of sound and the wonderful use of the didgeridoo seem to separate this from most ambient recordings I've heard. The various effects (garbled whispers, background conversation, and a whole slew of drums) throughout "Projectile" held me from the first listen.

However, you shouldn't sleep with this cd on, sudden shocks and static might not bode well with a light sleeper. It is music for a deep sea, deep blue fish bowl, just sit back and listen. (Two side notes, Dave has been working with Dead Voices on Air recently, and Not Breathing have changed labels to Invisible Records from Visible Records. I think this should be noted, as it is probably the only band to do so.) (Invisible, P.O. Box

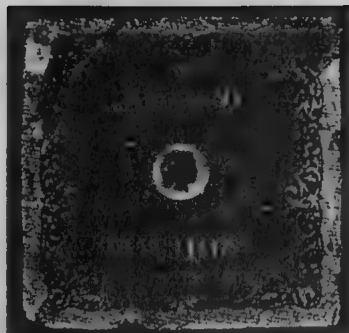
16008, Chicago IL 60616)
[Samuel]

Vidna Obmana - Twilight of Perception : Steve Roach/Vidna Obmana - Cavern of Sirens (Projekt) Roach and Obmana have between them over two decades of experience in creating beautiful electronic drones, with or without the addition of third world rhythms. Cavern of Sirens, their most recent collaboration, is a mesmerizing merging of ancient yesterdays with barely seen tomorrows; a superb progression from their earlier Well of Souls, with two extended pieces clearly standing out above the rest: "Hidden Earth and the Shadows Dance" and "Middle World Passage."

The former track, two separate but not dissimilar pieces combined into one two-movement composition, is typical of this blend of tribalism and electronics. The first movement consists of soft hand percussion accompanying flowing shimmering chords and light, seemingly random glistening notes; the second consists of shaken raindrops and chattering wooden sounds overlaid with hollow jungle rhythms and random percussives, sliding winds and subterranean undertones. The latter piece has a strong African flavor. It feels like the music one would hear floating freely down a jungle river: soft electronic chords flowing alongside a hollow metallic beat, augmented with random percussive sounds - shaken, rubbed, and scraped, giving the ongoing tempo additional depth. Although the piece is relatively unchanging, it is not static - it does not become dull and listless. The synths shimmer like sunlight, with the tempo creating dancing shadows.

Simultaneously released is Obmana's *Twilight of Perception*, a compilation of works either unreleased or themselves parts of other "various artists" compilations. Because these works are culled from different sources (as well as some of them being works that were deemed inappropriate for the albums they had originally been intended for), the musical direction (but not the quality) of this CD is a bit on the inconsistent side. "Traditional Spirit" treats the quivering strings of the saz and the singing of a Turkish master, sending them both into a trembling series of synthetic drones. "Sanctuary of Reply" places its shimmering chords within a set of electrowoodwind birds and hollowed hand percussion, while "Twilight Came" leaves its drones unaccompanied. "Primary" is tuned metallics, deep toms, and soft chords - a comet singing above an Indonesian rainforest, while "Shamanistic Return" laces its shimmering chords with a vaguely minimalistic series of disjointed piano themes.

Of the two, *Cavern of Sirens* is clearly the stronger work, although fans of Obmana will find both to be more than satisfying. (Relic/Projekt, Box 166155, Chicago IL 60616) [Michael C. Mahan]



Oneroid Psychosis - Fantasies About Illness (Decibel) The second release from Lars and Leif Hansen takes the duo even further into the realm of horror with this soundtrack for a, as yet unrealized, Clive Barker novel.

"Psychasthene" travels good aural terrain, with its two layers of cyclic rhythms offset by swirling synthetics, random effects, and a steady electrobeat. "Midnight Mist" creates a spooky dream-state: a voice sings within a chamber of echoes, yet is itself unaffected. This is then surrounded by a cyclic pattern that is very reminiscent of the *Twilight Zone* theme, a slow beat and distant brass chords.

"Box" initially possesses no tempo, save from the variable pulsing of a bouncing organ sequence. At the three minute mark, the song becomes suddenly harsh: metallic clanking with stronger string/organ synth chords - pure Gothindustrial creating the sound of a fatal heart attack as heard from the right ventricle. "Influence of Organism" is music for a corpse floating in a tube of thickened preservative, hanging in an upright position, barely this side of decay. A warbling voice sings over echoing vibraphone-like pulses that play minimalistically along with a distant gently twisting organ whose pattern follows in the vibes path. After four minutes, the piece suddenly acquires a beat, and Gothic ambience becomes electroGoth, driven by knob-twisting sequencers, distant bass groans and a fractured oboe-like lead that sounds vaguely psychedelic. A mad dream from Barrett's tortured mind; music too terrifying even for Stephen King.

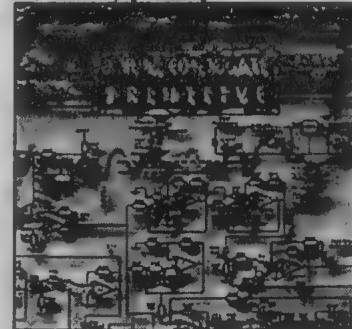
Fantasies About Illness is a splendid mix of Gothic darkness and electronics. It creates a superb backdrop for your slow death. (Decibel, 17125C W. Bluemound Rd. #122, Brookfield, WI 53008-0949) [Michael C. Mahan]

Onomatopoeia - Irrelevant (Perverse Series) Just what is irrelevant? This release? Or the fact that Onomatopoeia tells us what the ingredients are in every track? Onomatopoeia is one of those active musicians who still releases on various formats, including cassettes. Each of the 5 tracks on this tape are recorded by using one soundsource: hunting horn, cymbal, piccolo, bass guitar and home-made zambomba. These instruments are fed through a whole bunch of effects and samplers. I can't recognize the piccolo or the guitar amongst all the dis-

turbing sound effects. The resulting pieces can easily be described as industrial, but the kind of industrial that is put together with more skill than the average 'how do I set my cassette deck in all the wrong connections.' (P.O. Box 62140 - 15201 Chalandri - Athens, Greece) [FdW]

Order of the Dying Knights - Miranda (Pelinar) The debut album of the Order of the Dying Knights provoked mixed emotions in me. The music is beautiful. Electronics cascading with hypnotic melodies, incorporating violins, ethnic percussion, orchestrated strings, all the elements of a wonderful dark ambient band is here except for the singing and the lyrics. The male voice doesn't match- it sounds like some alternative pop vocalist trying to be Goth. It's sad! Some of the lyrics are the most ridiculous I have ever heard. For example, in the title song, "You're my utopia, my oasis in this white trash world..." Not very "tactful." Ditch the cheesy vocalist and maybe they'd have something here. (Pelinar, PO Box 78702 Atlanta GA 30357-2702) [Lisa]

Ostomy - Demo Who says noise can't have a sense of humor? This duo take an armload of toys in hand to prove otherwise. Quirky and random, Ostomy's music sounds like a demonically possessed toy store coming to life at night. Thin, wheezy synths cough out manic notes among a sea of lo-fi noise, sloppy riffs, and all out weirdness throughout the four tracks contained on this cassette. For once, something hard on the ears is actually sort of fun. (Ostomy, PO Box 638, Kenmore, NY, 14217) [Shear]



O Yuki Conjugate - Primitive (Staalplaat/Soleilmoon) I first heard of O Yuki Conjugate on 1992's *Peyote*, released in North America by projekt. I've always found the minimal atmospherics a perfect accompaniment to yoga, bedtime reading or writing. The tribal rhythms and new age/world-beat moodiness are also great sleep aids. But as with many artists doing various types of ambient music, it's not that important to own their entire catalogue, for the nuances between pieces are so subtle, you'd be hard pressed to tell different albums apart.

That said, *Primitive* is a new collection of older material O Yuki Conjugate recorded between 1983 -1987. Some tracks were previously released, others are exclusive to this disc. As a whole, it features all the elements I

enjoyed on "*Peyote*," and is thus as fine a place as any to discover this bands music for the first time. Fans and newbies alike should take note that *Primitive* is limited to 2,000 copies, so act fast if you desire acquiring a one. (Staalplaat/ Soleilmoon, POB 83296, Portland OR 97283) [Lisa L]

Pain - Pain (Nuclear Blast) The first release from Hypocrisy frontman Peter Tagtgren's solo work is quite the departure from past Hypocrisy sounds and band #2, *The Abyss*. Adapting more of a metal-industrial sound, Pain almost sounds like it wants to be the NIN of metaldom. That's not bad though, I like NIN, so fuck off. Sorry about that burst. Anyway, Pain starts out loud and aggressive and keeps up that vibe throughout the entire length of the album. Ladden with synth-sounds and loops, adding another dimension to the already unexpected sound. The only complaint that came to mind is the production, it was too good! I want to hear low, dirty production that makes you feel the angst erupting from the black stained heart of this tortured soul. A soul wailing life's misery for no ones pleasure but my own. Not that the album is wanky, hell no. Chock full of metal riffin' goodness and harsh edged anger, this album pretty much rocks from beginning to end. Now that's entertainment. Fans of Ministry, Bile and more hard edged industrial bands will enjoy this, Puffy people stay away. (Nuclear Blast, P.O. Box 15877, Tampa, FL 33684) [Skott]

Papa Brittle - Polemic Beat Poetry (Nettwerk) Unique and captivating in their own special way, Papa Brittle brings us past the line of insanity. These four brave souls have created one of the best modern rock bands to date. "I Am Mulatto" brings us further beyond where any rock band is concerned. Their splendid array of hard-hitting drums and fast guitars, with a barrage of samples brings new dimension to the term "hard rock." Extremely resembling Soul Coughing, this UK band certainly does the job to provide us with a completely maniacal composition. This CD should be quite adequate to put you on your ass! (Nettwerk, 632 Broadway Suite 301, New York, NY 10012) [Jack M. Sipich]

Paradigm Shift: A Subconscious Compilation - VIA (Nettwerk) Subconscious Communications is a musician/technician collective and label. Originally founded by the late Dwayne Goettel in 1993 as an outlet for a series of solo and collaborative works. This compilation brings together a number of artists and projects from this collective, and also serves as a reminder of what could have been had Goettel's life not been tragically cut short by the misuse of dangerous drugs.

The CD starts out with both tracks from the very first Subconscious 12-inch: Aduck's (Goettel) "Power" and Philth's

"Touched." Both tracks clearly foreshadow the larger Download project that was to follow: frantic and disjointed synthetics placed over a rapid hip-hop beat, very heavy with seemingly random and constantly changing electronic noises, slides, samples and effects.

The remaining ten tracks are all unreleased works by such luminaries as Download, Doubting Thomas, Dead Voices on Air, Skinny Puppy, and Tear Garden, with the various styles and consistent high quality we have come to expect from these bands. The Doubting Thomas track, "zxy World," is quite different from their other works, with a evil pipe organ working its way underneath a fragmented beat and a rhythm which uncharacteristically includes the plucked strings of a cello.

The primary unknown on this CD is Kone, described as a Vancouver "basement aggro-tech-no group," whatever that's supposed to mean. Their single contribution, "Belfiepa," contains elements of techno camouflaged within waves of silken distortion, powered by a complex constantly-permutating tempo, and harsh electronic rhythms. The image it gives is of a naked figure dancing in the forest, with techniflowered leaves of multiple colors drifting about in the air, leaving lysergic traces as they fall.

Whereas Paradigm Shift is a bittersweet reminder of what Goettel could have given us, it is also a celebration of what he did leave us, as well as a hope for what his survivors will give us in the future. (Netwerk, 632 Broadway, Suite 301, NY, NY 10012) [Michael C. Mahan]

PBK/Hands To/AMK - System-Music - End (Pure) Experimental sounds from middle America. A wide variety of territory is covered with the balance evenly divided between abrasive, in-your-face sound experiments, to more ambient, isolationist drones. The entire album consists of PBK, Hands to, and AMK collaborating with other artists and each other, using tape loops, effects, samples, and home-made noisemakers to generate an experimental soundscape that is simultaneously annoying and fascinating. Well done, but recommended only for experimentalists. (Pure, 151 Paige St, Lowell, MA, 01852) [Shear]

Project W - s/t (Apraxia) Zoinks! Are your ears up for a challenge? If Neubauten are too musical for you and if Merbow's electronic palette bores you, let me steer you towards this project that takes the term 'free jazz' to an entirely new level. This entirely acoustic trio (Sax, Drums, Cello) produce an ungodly amount of noise with their instruments emitting shrieks, squawks, stumbles, and other worldly sounds throughout this totally improvised release. People into John Zorn, Elliot Sharp and other avant-gardists will probably be the main devotees of this group, but even they may be weirded out by it. Strange sounds indeed. (Apraxia, PO Box 85155

Seattle, WA, 98145) [Shear]

Puncture - Immune (MIA) Start with catchy synth lines, mix in some cool samples, add scary distorted vocals, stir in powerful and fuzzy guitar work, and serve with a variety of hard-hitting drum beats. Sounds like a recipe for some kick-ass coldwave industrial, right? Well, this recipe wasn't cooked to perfection.

Half of the songs start off in a good direction with good building of the song's elements, but they begin to lose momentum soon after the intros and eventually they stall. In a few songs, the vocals lose their effectiveness when they turn monotonous. On the other hand, the sequences and drum lines are entertaining and complement the guitars well. There are some pleasantly surprising changes in rhythm throughout the CD which give a couple of the stagnant tracks a much needed second wind. The samples are cool and they aren't overdone.

"A New Hole" is a great song without vocals that really demonstrates Puncture's ability to produce some excellent synth/sample mix. The standout is "Dutch Fist" which is a very powerful track, very danceable, yet replete with enough strings to satisfy even the most devout metal fan.

Some present Puncture as a blend of Skinny Puppy and Ministry. This high praise is actually warranted on a few songs as the vocals and synth beats are strikingly similar to 12-inch Anthology Puppy, and the guitar-laden songs bring back memories of Al Jourgensen's older work.

The cover art is as generic as generic gets; a picture of someone scratching at his face in agony, but the fashionable clear CD tray gives the whole package a nice progressive look. If you like scary, guitar-filled, well-sampled, aggressive industrial, this album wouldn't be a bad choice. (MIA, Highland Village, 3935 Westheimer #224, Houston, TX 77027) [The MAK]

Rablats - God is a Vampire (Demo) I thought I'd heard it all! This demo tape could possibly be the best way of explaining how not to be a gothic band. The songs seem to be typical of what someone might consider "Gothic." The use of an effects processor for vocals is interesting, but when you start sounding like a robot from an old 60's flick, it's time to think of something new. The music is extremely over-done and some of the synth and orchestra keys were actually ripped off from another Gothic band, one that's actually good, called Dreklings (Lifeless Productions). I see nothing as in terms of a real grabber here, from rumors, I've heard that this tape was created in less than one week as in efforts to sell them so that he may make a quick buck! Better luck next time, Chris! (Demo) [Jack M. Sipich]

Raison Detre - Within the Depths of Silence and Phormations (Cold Meat Industry) Soulful monks angelically moaning their cries for salvation, creepy and depressing elec-

tronics, background music for a journey through cathedrals. This is what Raison Detre brings to my mind. Horrifically gorgeous, this CD literally gave me the spooks the first

time I heard it. Kind of quiet, it feels like I really am listening to religious patrons singing with despair. Sound effects, like being in a church above a dark and turbulent sea, like lost souls whispering about. It's a pretty intense release. (Cold Meat Industry PO Box 1881-581 17 Linkoping Sweden) [Lisa]



Rapoon - The Kirghiz Light 2CD (Staalplaat) Recurring Dream Circle (Staalplaat/Soleilmoon) - Errant Angels (Staalplaat/soleilmoon) - Darker By Light (Staalplaat/Soleilmoon) Catch-up time for the last year and a half or so's worth of releases from this essential project. For those not in the know, Rapoon is one Robin Storey, probably better known as one of the founders of influential industrial pioneers :zoviet*france:.

Storey left the group in 1992 to pursue Rapoon as a solo effort, debuting with the now out-of-print "Dream Circle" CD (DOV entertainment) and continuing with "Raising Earthly Spirits," "Vernal Crossing," and "Fallen Gods" (all on Staalplaat), as well as a DAT and a pair of ridiculously limited 7-inch's on the willfully obscure Syntactic imprint. All of these records have recieved nothing short of reverential reviews in a variety of publications (including this one).

"The Kirghiz Light" double-cd, released in the fall of '95 on Staalplaat, finds Rapoon in a highly minimalist, almost ultra-simplistic mode. The tumultuous percussions of the previous disc, "Fallen Gods," are forsaken for a more filmic quality: simple mantras played out on tabla and flute, drifting washes of ambient texture. Storey's background as a visual artist is somehow more apparent here, the tracks paint themselves in the listener's mind, colourful and ancient.

Commencing this past summer's US tour was a trio of discs on Staalplaat's Portland-based sister label, Soleilmoon. The first, "(Recurring) Dream Circle," features 3 heavily reworked tracks from the aforementioned first album alongside 7 new pieces. IN subscribers may have heard one track, "Sub-Terran," on the last Sound Sampler. This song gives a fairly good impression of the disc as a whole, heavy rhythmic patterns, ambience not particularly

malignant, but yet not quite benign. Still, all is not so, the beautiful "Appidah," the chant of the title underscored by gentle tablas and soaring tones, or the beatless drone of "Waveform," allow the disc a sense of variance. Not merely a rehash of older works, as the title might suggest, "Recurring" is entirely its own essential experience.

"Errant Angels" was recorded live in the studios of ICE-FM, a British pirate radio station, and on the whole, it shows Storey in a decidedly unthreatening manner. The tracks move along to the off-kilter rhythms of looped percussion, unidentifiable drones and sounds sliding in and out of the mix. The performance is masterfully executed. Every tone, every instrument, is inserted at precisely the right moment, never does the disc sound awkward or strained. A live document far and away superior to the bulk of both conventional live recordings and improvisations. Rapoon "live" is more correctly a forum to allow new interpretations of previously documented ideas.

The latest release "Darker By Light," in proper Rapoon fashion, moves in a new direction while still retaining key elements that bind it to the rest of Storey's repertoire. As the previous two discs owe part of their heft, so to speak, from a conglomeration of many elements, "Darker By Light" comes as a bit of a shock. Simple, repetitive, almost techno-based rhythms replace the familiar tabla choruses, and the backing atmospherics are oftentimes reduced to only a single resonant tone. On first listen, the rhythms seem to be at the forefront of the pieces, but multiple perusals reveal a wealth of elegant instrumentation that is nothing short of brilliant in its subtle execution. The soft drones of "Twilight," the almost inaudible whispers of "Winter's Edge," even the entrancing, foreboding loops of "Night That Thunders," or "Lies And Propaganda," these tracks draw the listener in, demanding one's complete and total attention. Perhaps Storey's finest work to date.

Rapoon is often described as "ethnic," due to the distinct presence of North African and Mideastern instruments and arrangements. It is also frequently dubbed "ambient" by way of the drifting tones and soothing atmospherics. The fact is that neither of these terms truly apply. This is music that possesses a purity and originality unrivaled by almost any other modern artist. This is not music born out of infantile experimentation or artistic pretense. It is not created to be anything other than itself, and in so doing, it escapes definition. It is at once ritual, insistant, and chilling. It transveres reality and dream-scape. Nothing is forced or demanded, but instead occurs in a perfectly natural way that is at once intentional and inevitable. Meticulously crafted, undeniably majestic, achingly beautiful, and ultimately irresistible, Rapoon is truly timeless and essential music.

All right, enough adjectives for one day... (Staalplaat/Soleilmoon, POB 83296, Portland OR 97283) [rmd]

Recherche' (Demo) Drum machines accompanied by demon voice cries of hate, pondering what it all means through vocal outcry. Electronic organ chords progress through the sonic programming of this 5 song demo. The production is well done, with an interesting tape jacket and artwork. The words to the songs are provided so you can sing along. What is missing is any contact information... [Dan Layne]

Reptilicus - S.O.B.S. (Staalplaat/Soleilmoon) The latest from Iceland's Reptilicus is S.O.B.S., a mini-CD of new and remixed material, half of it manipulated by the hand of, none other than Hafner Trio's Andrew McKenzie. "There Was a Child" presents a tribal beat (as interpreted and performed by robots) overlaid with space sounds and vibrating formerly-piano rumbling, a trace of trance but without the necessity of dance. "Okkar Heili er Innsigladur" commences with the dancing strains of a harp, which is moved into the realm of electronic tones until the piece is given a trancey beat with knob-twist rhythms and a Germanic spoken voice. The song frequently breaks with a rhythmic or tempo adjustment being made after each break. This second piece is undoubtedly the EP's best work, becoming a superbly conceived fragmented dance piece that slowly builds to stellar proportions. (Staalplaat/Soleilmoon, POB 83296, Portland, OR, 97283) [Michael C. Mahan]

Seij-aC - Vanish (Demo) Three tracks of electronic soundscapes that sound like a combination of an evil Delirium and Laibach's "Kapital" being played in the middle of a stadium while you are assaulted by it's echoes in the nosebleed seats. Very well recorded and conceived, although, after awhile the gigantic reverbs turn out to be more of a detriment than a positive contribution - things frequently get very indistinct and muddy, although, this may indeed be the intention of it's creator. While elements of the aforementioned bands are present, Seij-aC rely more on sound for sound's sake than rigid structures. For evil and experimental electro-ambient, this might be worth checking out. (Seij-aC, 660, Fargo Avenue, Apt. 4, San Leandro, CA, 94579) [Shear]

Sheep On Drugs - One For The Money (Invisible) Sheep On Drugs' music may have fallen into several categories, but the sound has always refused definition. Sure, (on Greatest Hits) they may have leaned to dancey tracks, turned to rock (...on Drugs) and godawful cheesy techno (Come Fly With Me E.P.). But now they've maimed drum-and-bass to their narcissistic charge and guess what? It works. In other words, SOD peak on 'One For The Money,' their new full-length release on

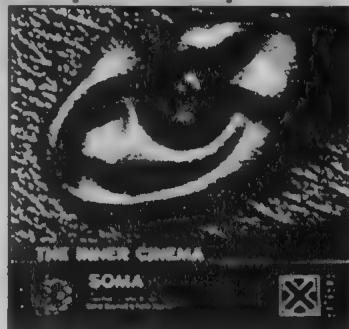
their new home (on Invisible). From King Duncans sneer of "Its Time...For Crime" to the strange creepy chanting of "It's A Better Day...Tomorrow," SOD create a sound that only can be described as acid rock(?). The songs do race around in full beats and are truly techno, but thrashy trashy techno. Even Lou Reed gets manipulated on a kool reworking of "Waiting For The Man." The two other songs from earlier e.p.'s are better produced and are almost as exciting seeing the Sheep play live. Checking the ingredients you'll find Critter, Levi, and even Mr. Atkins himself helping out. Oh, my love for this CD has nothing to do with the fact that I'm Drug Squad Member No. 6451 (Invisible, P.O. Box 16008, Chicago IL 60616) [O.D.]

The Shroud - Long Ago and Far Away (Omnidisk) Yeah, I know this release is like a year old and I have had it for about that long, but for some reason we just received it and it really is worth talking about. The Shroud is influenced by dark Gothic literature and medieval times. Not quite ethereal, it is more fantasy music. Combinations of Lydia's sweet voice and intricate guitar lines, songs telling stories. They have been featured on a ton of compilations because they are so mysterious, talented and emotional. Contained on this release is She... Caged Bird, and their own rendition of the old Sisters of Mercy favorite-Alice, which is quite remarkable by the way because they use the mandolin instead of the traditional keyboards. The Shroud has become quite popular since this release and with reason. They have proved to be imaginative and original. If you haven't gotten this yet-go get it! (Omnidisk, 1445 Fulton Fresno, CA 93721) [Lisa]

Smersh - I Can't Orbit Without You Babe (IMMP) If you like real old Kraftwerk, this will be right up your alley. Minimalistic tracks with old synths and drum boxes (Genie home organ???) If you really like this, too bad, because the band broke up. Unfortunately, Kraftwerk did it much better, and this is a real pale shadow. I guess I just don't get it. (IMM, PO Box 418, Princeton, New Jersey) [Rev Amonia D]

Snog - Remote Control (Metropolis) For the uninitiated and the curious, this is a collection of both older and newer tracks from the divine electro entity known as Snog. From the recent (and outstanding) EP, The Future, we have the aggressively trance-inducing "The Future" and the brutally elegant "We Decorate Your Life." There are also tracks from their second (and best) album, Dear Valued Customer (including "Empires," "Hey Christian God," and the anthemic "Cliche"), and their debut, Lies Inc. (including classics such as "Born to be Mild," "Spermy Man," and "Shop"); they even included their first-ever single, "Corporate Slave," although it does sound a bit dated. As if that weren't enough,

there are even remixes from those hard-to-find import singles of "Cliche" and "Born to be Mild" (whose "groin thunder" mix is probably the heaviest and raunchiest that Snog has ever sounded), and a couple of live tracks to boot. Quite simply, this CD is an amazing introduction to one of the best, most unique, and most underrated techno-industrial bands in existence. Any self-respecting lover of all things electronic - or any anti-corporate terrorists and closet conspiracy theorists for that matter - should and must own this ASAP. It's paranoia, anger, despair, and technology in perfect co-existence. [resident slave]



Soma - The Inner Cinema (Extreme) Soma, along with Black Lung, is one of two side projects from Snog's David Thrussell (this one being shared with former resident of Eden and current Snog-compatriot Pieter Bourke). Unlike Soma's earlier effort, The Hollow Earth, this new release is completely devoid of dance-capable material, being instead a series of electronic and sample-comprised soundtracks for those half-remembered movies that clutter up our minds.

"Arcane" is an old espionage thriller. With just a touch of Caribbean in the bass line and a taste of cool jazz in its tempo, it is a score for a cyborg James Bond movie. "The Golden Dawn" is a suspense film, with a beat varying from light jazz to tribal, the rhythm sequence is played by an electric harpsichord with a twanging clavi-chord dancing underneath.

"Baal" is a Biblical epic. Salame dancing for John the Baptist's head, a muffled but clearly spaghetti western trumpet plays over middle eastern toms and dark jet-bomber synths. "The Collector" also pays tribute to the western, but does so in a spacey electronic fashion. A twangy guitar creates a slow rhythm over which plays smooth organ-like synth chords with a slow kit drum maintaining the beat. The space opera pays homage to its western roots - Star Wars salutes Clint Eastwood.

The Inner Cinema is an excellent recording, celebrating the means by which music creates the moods for our movies (try imagining "Jaws" without John Williams' score). Whether the films are clear or out of focus, Snog combines futurism with our musical memories of old westerns, spy thrillers, and film noir murder mysteries. (Extreme, POB 147, Preston 3072, Victoria, Australia) [Michael C. Mahan]

Sound Mind - s/t (Demo)

Ameritech guitar-heavy industrial rock. Sounds like Stabbing Westward, but with absolutely horrendous vocals. The music isn't terrible aside from being really derivative, but even if it were amazing, the vocals would torch the whole thing. Vocalist Al Early needs to learn what his comfortable vocal range is and stick to that instead of continuously overextending himself as he does here. Gotta give them credit for thanking 'the inanimate carbon rod' in the liner notes though. (Sound Mind, PO Box 8209, Cincinnati, OH, 45208) [Shear]

Spaceman - Feel the Real (Rat Boy) The cover touts this as 'techno-industrial-rap,' and as such as I hate pigeonholes, it really is an example of truth in advertising. Spaceboy takes the rave sound of about 3 or 4 years ago, feeds it through crumbly distortion, and raps (again through distortion) on top of the whole nasty mess. Although the material isn't that bad, the dated feel to it and rather poor production (the mixing is a mess - mainly due to too much reverb) prevent it from being as successful as it probably could be. "Bad Lou Reed" comes closest to getting it right with plenty of breathing room and a recent Meat Beat influence. Spaceman has the ideas, but he hasn't yet developed the skills he needs to execute them properly. We'll see what the next release brings. (Ratboy Recordings, Suite 500-700, 1084 Boylston, Boston, MA, 02215) [Shear]

Spiritual Bats - Confession (Alchimisti) Spiritual Bats is a band from Italy that was formed by Dario Passomonti as a visionary and sound experiment for the Alchimisti Painters of Italy that was founded in 1975. The Alchimisti do all the stage design for the Gothic-style Spiritual Bats. The music is truly Goth in every sense of the word. Influenced heavily by Christian Death-Rozz and Valor, and by early Cure, their music is black and secretive. Matteo's voice is mysterious and sexy-sounding, a lot like old Rozz Williams. But, don't get me wrong, this is very original, I can just hear the influence because they are taken from two of my favorite bands. Heavy guitars, spooky synths, tormented bass, and delightful vocal effects make this CD worth every minute of the listening experience. (Spiritual Bats 61-27 Woodbine St. 1-R Ridgewood NY 11385) [Lisa]

Stormdrain (Demo) Although the bio information sent with this demo stated that Stormdrain intends to grow into a metal/crossover band, there was virtually no trace of this in the music we received. If anything, this band's wailing, emotional ballads ring more like "Construction Time Again"-era Depeche Mode with the addition of Skinny Puppy-style drum tracks. Ironically, while Stormdrain wants to eventually become an outfit more in the vein of Penal Colony or Diatribe, this demo actually has a lot more in common with the electro-laced

synth-pop that is currently becoming the rage in the German club scene. Conclusion: Good concept, extremely accessible, but need development. (*Stormdrain*, PO Box 720033 San Jose, CA 95172-0033. 408.294.7945) [JF]

Sub Version - The Winds of War (Mere Mortal) The long awaited debut release of Sub Version has been sought after by so many people. I can't believe it took so long to finally come out, but it's definitely worth the wait. Sub Version is the solo project of John K. (a.k.a. John Koviak, but we won't get into that). His music is primarily electronic organ and his unique voice. Melodic yet full of power, he combines many emotions- pain, agony, love-into music that obviously means the world to him because he puts his heart into it. Not your "typical" Goth, you can hear a slight Depeche Mode influence and artistic poetry. Stand out songs are Ice Angel, Will, Lifetime, and the instrumental For You I Would Wait Forever. With a beautiful cover by Monica Richards of Faith and the Muse to boot, this is a great release. Look for Sub Version on tour with You Shriek coming soon! (*Mere Mortal Productions* PO Box 383 B.U. Station Boston MA 02215) [Lisa]

Sudden Infant - 1992 Imagine, if you will, having your six senses directly interfaced into a machine that sends them feed back, sensory data. Now imagine what it would feel like to have that machine send you sense-data as it is being torn apart with crowbars, power drills and jack hammers. While most of these sensations will only remain in your mind, Sudden Infant's "1992" provides a rather good facsimile of the auditory part. Yes, this is a noise band.

Packaged in a flattened tin can that you're likely to cut yourself on when trying to get the tape out, from the onset this band gives no illusion of what their about, just pure, jagged abrasion. These grating pieces of sonic chaos bring to mind such things as household appliances exploding, freeway pile-ups, airline disasters and a stream roller gone amok in a preschool cafeteria. Have fun! Conclusion: Go kill yourself. (*S.I./joke lanz, Tellstrasse 10, ch-8004 Zurich, Switzerland*) [JF]

Sunshine Blind - Liquid (Energy) The long awaited album from Sunshine Blind, put out by a new label Energy Records, is leaps and bounds over their last release. Loud guitar riffs, front-woman Caroline Blind's highly talented vocals, and dancy beats make up this diverse gothic outfit. Very powerful, somewhat metal at times, this album is a remarkable release. Some people have been describing them as sounding like late Sisters of Mercy, but I don't hear it. They are extremely original, full of angst filled guitars and Caroline's extreme vocal ranges make this aggressive band just scream, "I want to be heard!!" They have enormous potential (I have even heard them played on the college radio station here in backward ass

Iowa), they deserve to be heard. Hard work is undoubtedly a theme through out the entire record. They also have shared the stage with highly acclaimed acts such as Switchblade Symphony, Christian Death, Requiem in White, and last year co-headlined the amazing Apparition tour, sharing their huge talent with crowds all over the world.

Kind of a twist to the fast paced record, a cover of that 80's anthem "I Ran" by Flock of Seagulls. Check it out! (*Energy, 545 Eighth Avenue, 17th Floor New York, NY 10018*) [Lisa]

Sweet Sub/Mission - VIA (Fifth Column) I generally tend to suspect records that market themselves with sexuality on the cover, makes me wonder why they need to appeal to the gonads rather than to the discerning ear. Case in point, the highly alluring nude on the cover of Oxygene 23's CD vs. the exceptionally boring muck residing on the disc. I've always felt that record covers should reflect the content, the sexuality on the covers of Die Form and Gitane Demone CDs, for example, clearly reflect the superb sensuality of these artists' lyrical content. The scantily clad and bound woman on the cover of this record is here strictly as a weak joke regarding the mother label's name, Sub/Mission.

After listening to the content of this CD, I can see that the presence of this attractive young lady may be the primary incentive to sit and listen to this thing all the way through. The music certainly isn't.

This CD collects music from six artists, all of them metal guitar oriented with varying levels of electronic augmentation. Only half of this roster is worth the aluminum they're pressed on: Swamp Terrorists, Circus of Pain, and Templebeat. The remaining three seem to be simply going through the formulaic motions, clearly confusing energy level with composition. They fail to capture the listener's interest, and this aura of boredom taints the entire CD. There is nothing unique going on here that seventy-five other bands haven't copied before.

This is a real pity, because the three good artists are really good, and the tracks here clearly aroused my interest into checking out their independent releases, which is what I would recommend to you. However, this compilation is not recommended. (*Fifth Column, POB 787, Washington DC, 20044*) [Michael C. Mahan]

Synaesthesia - Ephemeral (Hypnotic) Leeb and Fulmer play it safe on this release, a midtempo ambient album. The seven tracks are all instrumentals, all 8-10 minutes long with the exception of the shorter final track. Apart from the screeches of this closer, the entire album is smooth, languid, and relaxing, and makes wonderful background music for reading, writing, or romance. Put down the book, the pen, or the partner, and you may feel a little restless, as the music is somewhat generic: a tiny scrap of goth, a tiny scrap of

bhanga, a tiny scrap of dub pasted onto a factory made quilt. "Natural Forces" is nice because of the bird sounds, but can't hold a candle to Coldcut's "Natural Rhythm," the best Tweetytrack in current release. "Naked Sun" has a pleasant East Indian vibe, but Synaesthesia is no Bally Sagoo. "Ephemeral" has the feel of an album recorded to meet contractual obligations. (*Hypnotic, 8726 Sepulveda Blvd., STE D-82, LA, CA 90045*) [Richard Allen]

Tanzi Na Vole - Television Snow Now here is something you don't hear every day... a Russian industrial band. (Stiff Miners are the only other one I've heard of...). This, apparently self-released, CD is astonishingly impressive in it's variety, skill, and memorability. Bits of it remind me of a noisier version of recent Front 242, while others are in a style all their own ("Listen to Me" actually has more of an American crossover sound). Overall, a combination of Front 242 and Artefakt is the closest comparison I can make.

Aside from the music, which is quite good, the band sings in Russian, which deserves a tip of the hat. Not only does it sound cool, but I am so sick of foreign bands singing terrible English lyrics just because they think they'll reach a wider audience. Regardless of the language barrier, this is a band deserving to be heard. There's no contact info here, but labels should keep an ear open for these guys. I think they'd have a built-in audience in those of us who miss the days long ago before Wax Trax started to suck. [Shear]

Templebeat - Mediasickness (21st Circuitry) Although better than their earlier releases, Templebeat's latest record is still a mixed affair. A guitar-heavy work that can't decide whether it is hardcore punk or heavy metal, yet insists upon marketing itself as industrial. Individual songs may work, and work exceptionally well, but as a whole the music seems to lack any true identity.

"Magick Patrol" is one of the fortunate souls: with its slow beat (that ranges in style from hop to rock), and Low Frequency bass line buzz. It is overlaid with heavily fuzzed guitar, and mildly distorted vocals, coming across as a Nine Inch Nails approach to Black Sabbath's Master of Reality. Also of interest is the band's cover of Dead or Alive's "You Spin Me Round (Like a Record)." Their version is considerably slower and much darker than the original, with rhythms comprised of tuned marimba-like percussions, obviously electronic keys, distant guitar fuzz (with a very strong solo), and clean vocals. Also worth your while is "Gone with the Mind," a jagged cross between mid-eighties punk and today's harsher indie-rock, augmented with staccato-synth percolation rhythms.

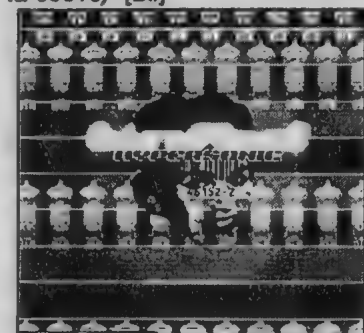
Where the record bogs down is on songs like "Liberace," a fast hardcore-styled piece, at times sounding like early KMFDM, that seems to have nothing in common

with other tracks on the record. Also out of joint is "Baby Amphetamine," which attempts to fuse a soft, neo-Windham Hill acoustic guitar style with a more traditional cyberthrash backdrop, you know, a fast mechanical beat and snarled rasp-vocals. The two styles were simply unsuited for each other, and this, plus the two "Bonus" tracks send the record out on a very sour note. (*21st Circuitry, POB 170100, San Francisco, CA 94117*) [Michael C. Mahan]



Think Tank - Skullbuggery (Hakatak International) From the land of the Artist Formerly known as Prince comes Think Tank, brain child of former Information Society founding member Paul Robb. People wanting a new IS cd need to look elsewhere, this is pure techno with a heavy jungle/hip-hop bent. High production values and will appeal to people into the current drum and bass craze (which I am not). If you find stuff like Cj Ballard and the Dust Brothers cool, then this is for you. (*Rachel Joyce 612-331-5019*) [Rev Anomia D]

13 mg - Trust and Obey (Slipdisc) Let me first say that I really liked this disc. I do, however, feel that this was a little over-produced. I have had the good fortune to see these guys play live a few times, which allowed me to see just how well this can sound on stage. Very intense, and sometimes a touch spooky. Track 3, Azimuth, even sports a bit of horn in it. One last note: When seeing these guys live, pay attention or you might end up having your ass served to you on a stick. (*Slipdisc, 1111 N. Dearborn #3007, Chicago, IL 60610*) [Bil]



Tinfed - Hyperphonic (Reconstruction) Californian industrialists Tinfed get with the times and attempt to cross-pollinate genres and swirl the new cool elements of nouveau electronica into their guitar-driven aggrotech sound. Earlier this year, during an interview with Tinfed, band member Eric Stenman com-

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mented on this style merge. "Techno is going in many cool directions right now. I'd rather be lumped in with techno bands than the industrial ones who are still trying to emulate their favorite records from eight years ago. If the industrial genre wants to remain relevant at all it needs to stray into the new techno areas of jungle, drum and bass, drop beat, etc."

Tinfed have no shame in waving the techno flag, even remixing one of their best tracks - "Disjointed" - and re-naming it "Disjungle." On the original take a blitzkrieg of dark guitars bury a bass heavy rhythm template whilst ranting vocals spit all over it. The technoed version hides the six-strings and goes slap-happy with drum n' bass percussion loops, nothing more, nothing less. These two tracks pretty much showcase both sides of Tinfed's personality, my one criticism would be that they need to merge their traditional industrial sound with the techno breaks more cleanly, not have each element so jaggedly independent within their ideas. Otherwise, an excellent and interesting album. (Reconstruction, 4901-906 Morena Blvd, San Diego, CA 92117-3432) [Michael Hukin]

Asmus Tietchens - Das Vieh und sein Vatter (Realization) Do we really need to introduce this man? I really hope not, after being actively involved in producing serious electronic music since 1965, and having his first LP out in 1980.

After that, the work of Tietchens was rapidly released on cassettes, LP's and CD's. Largely ignored by major hype-ists that put out work of so-called "Isolationists" (who in really go out to network), Tietchens is a true isolated composer. He networks through mail, by sending his music to like-minded labels.

This CD is not a new studio work, but a collection of 18 tracks, spanning 14 years of networking. Tracks released on compilation cassettes and LP's to some dedicated followers (and count me as one) as a feast of recognition. But even for me there is news... I never could figure out who did which track on Sex And Bestiality, for instance. But here are 18 (and we hasten to say: not complete at all) pieces of electronic music, musique concrete pieces and sound treatments. Tietchens main instruments remains the studio where every recorded sound is treated until you don't recognize the original source. Not exactly easy listening music but recorded with both humor and seriousness. If you missed out getting these pieces before, or you want to replace with good digital quality, then you should not hesitate to get this. (9452 Telephone Rd #116 - Ventura, CA 93004) [FdW]

Tomografia - Assiale Computerizzata - La Nouvelle Art Du Deuil (Discordia) Stealing isn't the word for what T.A.C. do on this CD. They take influences, or even entire songs, and making them their own. The end result

being a sound that's vaguely like a movie score, sort of a post-theater sound, but with obvious European experimental influences. The only fair comparison warranted for this CD is other T.A.C. material or some of Kirlian Camera's more ambient work.

They combine traditional vocal styles with ethereal harmonies, and the occasional placement of chanting. Then, some well placed keyboard effects are added, along with classical guitars, a Tibetan thigh bone, and a brief appearance by a didjeridoo. This is all done without much aid from any sort of rhythm, other than running noise loops or the occasional bell or drum, for a decent part of the album.

The effect of the single track "Requiem Des Schwarzen Lichtes", or tracks I should say, is a collection of songs (6 songs I believe) gathered into one track, all flowing into one another taking a total of nearly 27 minutes. I would sleep to this music if it didn't have voices that I understand only when I'm not listening. The only problem is the same that troubles Kirlian and troubles many other foreign bands, they just can't always pronounce words as our ears are used to. All in all, worth getting as a beginning, or for a collection of Angelo Bergamini's work. (Discordia, Am Liffersmule 95, 47877 Willich, Germany) [Samuel]

Trial of the Bow - Rites of Passage (Release) Trial of the Bow's debut release, Rite of Passage, is an exotic, eastern influenced album that is not "new age" by any means, nor is it a second Dead Can Dance. It is a straightforward and beautiful album, that not only has the middle eastern influences, but has thirteenth century medieval influences as well. Standard instruments are used, such as the guitar and bass, but to make their sound more unique they use more foreign instruments such as the e-bow, manjira, tibetan singing bowl, tabla, hammered dulcimer (which is frequently used by Lisa Gerrard from DCD), and the Bansuri flute. Outstanding musicians, Trial of the Bow are relaxing and hypnotic as you travel spellbound to unknown territories. A great find, if you like mystical, "earthy" music. (Release Entertainment PO Box 251 Millersville, PA 17551) [Lisa]

Urban Grind Corp Guirillas - Nihil Obstat (Southend Syndicate Re Co) Give samplers to a trash band, what do you get? A) A modern electro/industrial masterpiece. B) Ministry. C) Ammonia D's worst nightmare. If you picked A, you are wrong, there is nothing about this disk that is electro or industrial. Picked B? Wrong again, but close. The right answer is C. If these guys think they are doing something fresh or dangerous, they need to get a clue. The samples on the disk have shown up about 18 times on other disks by 'real' industrial acts. If you like Thrash, it is fine. Stay with what you know guys. [Rev Ammonia D]

Waiting for God - Quarter Inch Thick (Reconstruction) For starters, the best quality of the band can be heard through the voice of Daemon Cadman, the female vocalist of Waiting For God. Her ice-cold voice brings a new dimension into the synthcore element of Industrial. The music was a fresh blend between guitars and synth, leading off with fast-paced drum beats and loops. The only bad thing about this album is that the music seems to be somewhat predictable and simple. Much more would have been accomplished if the band was a bit more sporadic. For a debut album, you can't ask for much more. This one's a grabber. (Reconstruction, 4901-906 Morena Blvd, San Diego CA 92117-3432) [Jack M. Sipich]

The Wake - Nine Ways (Cleopatra) The Wake's second album, Nine Ways, is not much different than their first recording and pretty much typical Cleopatra Goth. The driving guitars, the deep and sexy Andrew Eldritch voice, the organ-like keyboards, the beats not quite upbeat enough to dance to but upbeat enough to kind of sway to. This album is okay, it just didn't jump out at me. There are a couple of stand out songs like "Control" and "Christine." (Cleopatra 8726 S.Sepulveda Blvd. Ste D-82 LA, CA 90045) [Lisa]

We're All Frankies - Various Artists - (Fifth Colvmn) NYC's Suicide were one of the first American bands on the electronic scene and have been extremely influential to many artists since then. Starting out with a broken Farfisa organ and drum box, the duo took a minimal approach to updating rock music with plenty of fifties-esque song titles and rockabilly swagger to forever separate them from would-be imitators. This then, is a perhaps overdue tribute to Suicide compiled by Dive's Dirk Ivens on his Daft label and available domestically through Fifth Colvmn. The album begins with a coldwave interpretation of "Ghost Rider" which is faithful to the original, but takes it to heavier extremes than Alan Vega and Martin Rev probably ever imagined. Foil covers "Rocket USA," utilizing the minimalism of the original as a springboard for an almost housey dark dance track. Dive offers his tribute in the form of a creepy reworking of "Cheree" with whispering vocals echoing over a minimal drum pattern, bassline, and eerie hissing sounds. The Neon Judgement has been keeping a rather low profile recently to say the least, but they pop up here with a bizarre take on "Johnny," which cuts and pastes acoustic guitar strumming with a jungly drum loop, electric bass, and atmospheric electronics. After nice covers by Darkstar and Kirlian Camera/OEM, is my favorite track on the comp, Psyche's mournful take on Che. With a gloomy atmosphere, seasick synth strings and Darren Huss' amazing vocals, this version lends beauty to the work of a band more often associated with ugly-

ness. Recommended. (Fifth Column, PO Box 787, Washington, DC, 20044) [Shear]

Whoring Mary - Reformation Corpus 0.2 This silicon-fused death rock band employs aspects of darkwave, electro and goth to seduce its listeners into a violent future where society is tumbling towards extinction. Filled with clanking dance rhythms and apocalyptic sound bites, Whoring Mary certainly has its roots in industrial, but it's the goth elements that make their dark vision truly take form.

Mixed amongst the racket of scrap yard percussion come haunting orchestral melodies and gritty guitar work that is reminiscent of Rozz's Christian Death. Although this release only contains two tracks, it is more than enough to establish Whoring Mary's diverse, powerful, unique sound. Conclusion: This demo is excellent and is highly recommended. Check it out. (Whoring Mary c/o SNK, 1940 W. University Dr. #275, Mesa, AZ 85201. wmary@goodnet.com) [JF]

Rozz Williams - The Whore's Mouth (Hollows Hills) Oh-the ever suffering and despair of Rozz Williams, will this torture of his ever come to an end? Mr. "I never considered myself to be Goth" (um, how "Goth" can you get?) has released another album containing spoken word, with him babbling on about rape, temptation, and any other morbid topic he could think of. Don't get me wrong, I highly appreciate Rozz's talent, but another spoken word album? Personally, spoken word albums with spooky music in the background bore me. I mean, he has a wonderful singing voice, he should use it for singing.

Granted, I have respect for anyone who is going to talk about what a prick he really is, as Rozz does in the song "Life is But a Dream." I can also respect the creepiness that is involved in this album, like at the beginning of the song "Raped," he has a recording of a serial rapist leaving a message on a parent's answering machine talking about how he is going to buttfuck their daughter. But, he's done this sort of thing before on his "Every King a Bastard's Son" album. In fact, it seems Rozz has done everything imaginable, twice. He's done the Goth route more than enough times, experimental, rock and roll, lounge. He can't possibly do anything new. He should of stuck to what he was best at- Shadow Project. [Lisa]

:Wumpscut: - Music For a Slaughtering Tribe (Metropolis) Finally, someone had the sense to release the :Wumpscut: back catalog domestically (Yay Metropolis!) This is the re-issue of their first, very hard to find full-length album. Comparing this to later releases such as "Bunkertor 7" (released as "Bunker Gate 7" on Metropolis) and the "Dried Blood" and "Gomorra" EPs (to be released together as the "Dried Blood of Gomorra" CD, also on Metropolis), MFAST is easily the

least developed of the bunch.

However, this CD has many good moments, and is miles ahead of many other works by other artists in the electro-industrial realm. The great songs still sound great ("Koslow," "Fear in Motion," "Concrete Rage," and the immortal "Soylent Green" in extended format), and some of the weaker tracks have been remixed to better effect (ie. Kirlian Camera's mix of "She's Dead" and Aghast View's mix of "Default"). Of course, this release chronicles the period where Rudy R. - who is :Wumpscut: - hadn't completely found his own musical identity; "On the Run," for instance, is uncomfortably similar musically to Leatherstrip's "Strap Me Down." This CD is nevertheless essential for any electro collection, and the perfect thing to tide you over until the new :Wumpscut: CD comes out this year. Vicious, noisy, intricate, and bombastic work from one of the most phenomenal talents of the genre. [resident slave]

Xorcist - Scorched Blood, The Remix EP (21st Circuitry)

There is good news and there is good news. The first, is that Xorcist has reappeared after a two year hiatus. The second, is that the material is well worth the wait.

Xorcist initially appeared on the first If It Moves compilation, 1991's "Torture Tech Overdrive," emerging later that year with their debut album, "Damned Souls." Two years after that, the "Bitches" EP appeared, followed in 1994 by "Phantoms," a collection of unreleased material covering the band's entire existence.

Xorcist's sound during this time was a very harsh in-your-face form of industrial, chord heavy and over-the-top with ruthless and often X-rated voice samples from the pornography industry, rendering many of their pieces unsuitable for radioplay.

"Scorched Blood" is a dramatically more mature work, featuring four mixes of the title track, a remix of 1991's "Crack," and at least one new song (a seventh cut on the CD is not credited on the CD booklet). This EP is more restrained than earlier works, and certainly more compatible with the requirements of radio (only "Crack," easily the CD's best track, contains traces of sampled vulgarity).

"Scorched Blood" is at its best on the "Torch Mix" and the "Rising from the Ashes Mix." On the former, the piece is highlighted with dark gothic organ chords, rich and sustained like the score from some Lon Chaney movie, yet moved along all the while by echoed sequencer rhythms and a light synth-beat. The latter, all sixteen minutes of it, is deeply majestic, mixing elements of Ultravox and even Vangelis in its smooth instrumental progressions. The instrumental "Crack" is built over a Holst ("Mars") rhythm, filled with sequencers of varying timbres and synthetic chords that combine pipe organ and choral voices. The vocal samples are extremely effective, with a woman repeatedly warning us to not lose our

souls. This last track is probably the best single work that Xorcist has done, being a superb blend of gothic, electro, and military music. One can hardly wait for the full length CD that is sure to follow. (21st Circuitry, POB 170100, San Francisco, CA 94117) [Michael C. Mahan]

Zolex - Zolex (Antler-Subway) No, this is not industrial, and no, this is not a new type of aspirin, but it will give your parents or your neighbors a headache if you're not careful with that volume control. This is house/techno-76 minutes of potent low frequency assault with little or no vocals.

With well-placed breaks between sets of pounding deep bass and utilization of some ambient textures here and there, Zolex shows good flexibility and range. A tribal drum sound is evident in some songs and in a couple of tracks even a piano is brought into the mix. This cd offers a variety of thumping rhythms and will encourage even the most unwilling listeners to move their asses. Keeping things interesting, each song undergoes some form of change every 30 seconds or so.

Those who would dismiss this release as just another cheap and cheesy techno cd would be half right. It has a fair share of cliches-accelerating snare drums, women literally "whooh-hooing," repeating phrases like "let the music take control," typical alarm sounds, etc... The same things that plagued a lot of techno in the early nineties are painfully apparent in some songs on this cd. This is disappointing because although these cliches aren't used excessively, they are so ridiculous that they lower the overall quality of the cd.

Some purists may be turned off a little by the fast pace of some of the more aggressive songs. The cover art is refreshingly down-toned and simple; a black and white photo of a puppy's face on a white background with a tasteful red title. Aside from the dreadful cliches, this cd is fun to listen to and easy to dance to. (Antler-Subway, 121 West 27th Street-Suite 401 New York, NY 10001) [The MAK]

Zombies Under Stress (Demo) Definitely one of the most unusual techno releases I've heard. Things start off with "China," a deranged riff that sounds like an angry wasp skitters around and is soon joined by an ultra fast bassline with a vague EBM flavor. Some poorly mixed drums (aside from the hihats, you can barely hear them for the most part.) come in and seaisick sounding female vocals phrases in Chinese come in. Next up is "Back to the Middle Ages," a speedy four on the floor keeps the time as all manner of weird samples come in and out from a slow string riff, to orchestra hits, to guitar skanks; to weird squealing...very strange and amelodic. Then, just when you grow accustomed to the odd sounds, the tempo changes and a cool analog riff enters along with an electric bass and an almost

reggae feel. Finally, we have "Back to the Middle Ages II," which could almost be an Orbital track. It sports the same unusual style of drum programming they specialize in, with elements of the Zombie's own as exhibited on past tracks. These guys are definite originals in a scene where so many of the bands sound alike... definitely not for everyone, but if you like your techno with a side order of weird sauce, this might just be up your alley. (PO Box 2089, 5600 CB Eindhoven, the Netherlands) [Shear]

Demo-Lition

by Nanette

Welcome to yet another installment of everyone's favorite demo reviews column! I hope you like the new name and format. I have been sitting around being industrial (as always) and listening to lots of fun demo tapes. As a matter of fact, I am so industrial that I sit around licking paint samples to see if they contain lead. And you thought you were cool because you had a collection of old rusted machine parts. As you can see, this column has a new name. Thanks to Zach for that. To congratulate Zach on his new bounty of ten demo tapes or to ask him about his great new industrial music zine Invein, email him at apparratus@aol.com or write him at Invein Soundworks, 4082 Greystone Drive, Birmingham, AL 35242.

Thanks to all who entered (unfortunately, there weren't a lot). Runners up include Eric (insickness@aol.com), the folks at Dubh Sith Ink (I did like "Chipmunks Eviscerating Themselves with Spatulas," but I found it a bit long for a header), and Sean Patrick Reed (flattery will get you very, very far with me, dear). These fine folks will receive five demo tapes (my choice, so they might get a clunker or two) in the mail very soon. Ah well...I lied to you last issue, dear audience. There will be no guest reviewer. He dumped me. Never trust a boy/girlfriend to do anything for you. So these reviews are all by me, myself, and I. I am, however, looking for guest reviewers. All it takes is some semblance of writing talent and an interest in spending several hours listening to tapes that may or may not suck. If you're interested, write me at Box 1355, Homewood, IL 60430-9998. You can also email me at nanette@aol.com. Last issue, I also talked about my up-and-coming web site and demo distribution service. Though I wrote that six months ago, they're still up-and-coming. In other words, I'm workin' on it. Write or email to push me along or to inquire of their progress. The plan for the demo distribution service is thus: I have a PO Box, you have a band that produces a demo tape. You send me copies of the demo tape, and I produce a catalog. People get the catalog, want a demo tape, and pick it up for cheap (preferably, they only have to pay postage, I think that the

most I would charge for a tape pre-postage is three bucks or so. I don't want to handle that much money). This is still in the works. As always, write (to the Homewood address, please, this isn't IN related) or email if you're interested. I think it would be a good way to get people's music heard.

Now to the important stuff...This month's first offering is from Voigt Kampff. Whether or not this really means something in German, I don't know, but it's a very good tape. I would call this stomp music—not because I envision people with garbage cans strapped to their feet dancing to it, but because I see legions of riveheads stomping around on a dance floor to it. Very hard and heavy, strong beats, and well-choreographed electronics make Voigt Kampff one to watch.

(jross@telerama.lm.com) I've been corresponding with Scott from Beauty for quite a while now, and every time we email each other about his demo, he tells me that I probably won't like it because it's very heavy and guitar-based. At first, I passed it on to Greg, who tends to like such things better than I, but then he dumped me and I got the tape back. Scott, you were wrong. (Nanette sticks her tongue out here.) This is one of the best heavy, guitar-based industrial demos (or releases, for that matter) I've heard in a while. I am very picky about this stuff, so that's a high compliment. It's heavy, but it hasn't lost track of such important things as beat, electronics, and skill. This isn't some kid wanking around in his garage with a guitar. There's substance here, and you don't have to wade through layers of schlock metal to get to it. Two bucks gets you a copy of this very interesting tape. Fans of superheavy industrial/black metal, this is recommended. (Beauty, 3178-b8 Summit Square Dr, Oakton, VA 22124, gse@ocsystems.com)

The tape from Organized Noize spans five years of recordings and shows the sort of evolution one would expect over five years. The earliest songs tend to be slightly one-dimensional and a bit bland, but their sound becomes more original and defined towards the end of the tape. If they have not evolved into something completely different by this time (the last recordings were from 1995), their current sound is a blend of hip-hop beats, distorted vocals, and electronic mayhem. Not bad. Included is a crude (but funny) parody of Vanilla Ice's classic "Ice Ice Baby" entitled "Ass Ass Baby." You can guess what it's about. Other standouts include "Deranged" and "Clouded Reasoning". If the evolution continues, interesting things could happen with Organized Noize. (PO Box 770, Tahoe City, CA 96145)

Some things just defy description, and Disturbance

Pulse by Sappho's Fist is one of these wonderful things. I was drawn to this release by its packaging, a handmade paper sleeve with a wire closure and a picture attached to its front. I am also drawn to the music, sensual and exotic, with poetic female-voice spoken word bits. Normally, I use ambient music as a background for doing other things, but Disturbance Pulse demands your full attention. You have to listen to it. All of the tracks are wonderful, but my two favorites are "Bird Ladders" and "The Waves". Both feature spoken word by Amy Kirk. Frank Smith and Little Man Productions are to be applauded for this wonderful release. At \$6, it's a bargain, too. (Little Man Productions, 10 Pearson Ave. #3, Somerville, MA 02144-2306, anekula@aol.com)

Little Man Productions also sent a tape of vox barbara, another project materminded by Frank Smith. While vox barbara isn't as intriguing as Sappho's Fist, it is still very interesting. The five compositions on The Five Senses feature (according to the booklet that comes with the tape) household objects, human voice, strum stick, handmade paper/steel sculpture and some insipid new age harp music found on the Internet. Very interesting choices for a very interesting recording. vox barbara treat music as art, with excellent results. You can have your own copy for the small sum of \$6. Fans of ambient music that is slightly on the bizarre side should consider adding this to their collection. (Little Man Productions, 10 Pearson Ave. #3, Somerville, MA 02144-2306, anekula@aol.com)

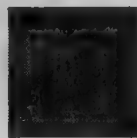
Dead of Winter are from North Dakota, a state not exactly renowned for a hoppin' industrial scene. Even though Spooky, Dead of Winter's main man, has moved to New York City (or so it would appear from the contact address), we can still consider them ND's great white hope. Electropurists take note: there are no guitars on this tape! Everything is electronic, leaning more towards techno than industrial. It's a mix of techno styles, however, with fast dance tracks like "nehnlok" and "absitomenissuu" contrasting with slow ambient tracks like "rinse and seed" and rhythmic experiments like "dub politik". And its not boring, wooh-wooh crappy rave junk, either. Dead of Winter could have put North Dakota on the map of industrial culture, but now NYC gets to claim them. What a shame for the folks in Fargo. (Spooky, 29 3rd Ave, Apt 8C, NY, NY 10003 jofoster@badlands.nodak.edu)

By the time you read this, Desolation Iced will have a full-length CD out. The two demos that Scott, the face behind the machines, sent me are both fairly old (95-96) and present a rough, early version of the band's current incarnation. The first demo, which is from 1995,

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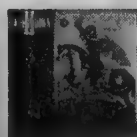
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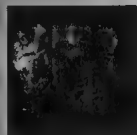
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is dark, quiet stuff, the kind that fades into the background unless you have turned your stereo up full blast or are paying very close attention to what's going on. There's not much to pay attention to and nothing that really grabs your interest, just a lot of deep noise. The second demo shows quite a bit of progress. There's more experimentation with melody, and the quality of the recording is slightly better. It's still very sparse, but there's threads running through the space this time. (19235 Eldridge Ln., Southfield, MI, 48076)

Nihil also submitted two tapes for review. The first, *Water Stained Black*, is, according to the insert, a concept piece. I fail to see what this droning, ultimately dull music has to do with a theme of the loss of purity. You can only listen to the same beats in the same tone sped up and slowed down so many times before it turns into Chinese water torture. Plus, the idea of a concept piece makes me think of Rush or some other evil classic rock band, which makes me want to vomit. Heavy Electronics Volume 1 is Nihil's first full length release. It gets some points just for the packaging—heavy black rubber covered in screen—but the sound is just as bland as *Water Stained Black*. I did something extremely rare with this demo—something that I've only done with one other demo—I fast-forwarded it. Sad thing is, I didn't really notice a difference when I pressed play again. It doesn't take a musical genius to create a sound loop. *Water Stained Black* is available for \$5, write for a price on Heavy Electronics Volume 1. (PO Box 4923, Downey, CA 90241)

And now...for something completely different...Is that limburger I smell? No, it's the four-song demo from *Cyberwhore*. With beats swiped from Ministry's *Psalm 69* and electronics borrowed from everyone's pal Trent Reznor, this has to be the corniest rehash of old stuff I've ever heard. Y'know, it's okay to like Ministry, it's okay to like Nine Inch Nails, but if you're gonna borrow their sound this dramatically, you might as well

be a cover band. Guitarist Richard Tull, the musician behind *Cyberwhore*, is apparently fairly well-known among guitarists...his press kit contains an article from *Guitar World Magazine* (from 1992) describing his work as "pretty Yngwie-ish" and "a cross between Whitesnake and Kings X." Richard, bandwagon-jumping will get you nothing but ridicule, and so will those wank-worthy guitar solos. One Ministry is enough for one planet. (Richard Tull, 4505 Cedar Springs, Apt. 121, Dallas, TX 75219) After wading through an hour and twenty minutes worth of crap tapes, it's always nice to find something worthy of attention. Hollerwell's in the alder groves is the sort of tape that I crave. With basslines and keyboards reminiscent of Faith or Seventeen Seconds-era Cure and beautiful female vocals, this is my kind of stuff. The recording quality isn't exactly great, but that can be overlooked. I'd like to see what they could do with professional recording equipment at their disposal. In the alder groves is available for \$3. (PO Box 1900, Ansonia Station, New York, NY 10023, ickis@bway.net)

The *Fleshpeddlers* (who used to be known as *Circus & Sodomy*, a name which band member Todd Millenacker said is not a popular name to book a gig under) sent a tape bearing the equally charming title of *If my dick were half as big as my ego...*, which I'm sure is not a very popular title at your local Wal-Mart. Call them Marilyn Manson Junior, because the *Fleshpeddlers* seem to have the same desire to shock people by saying "fuck" over and over and discussing sex in the crudest possible terms. The tape is good for what it is (a couple of kids trying to scare people by being weird), and the cominess of the music reminds me of Ween (whose old, supercorny stuff I absolutely love), but there's not too much demand for that type of stuff. Then again, that's how I felt about Marilyn Manson, and look what's happened to them. (8136 Rhode Island Ct. S., Bloomington, MN 55438) 162's forgiveness and the human

heart didn't get off to the best start. As a matter of fact, I didn't like it very much at all. After a while, it grew on me quite a bit. The vocals of the first song get dumped, bringing out an intriguing mix of dark electronics and samples. Unfortunately, the vocals come back for the thoroughly awful "Ode to Joy," with its horrid vocals and pseudo-metal background guitar and bass. For a while, it was pleasant background music, but "Ode to Joy" ruined the mood. 162 would do well to ditch the vocals and the guitars and stick to electronics. Six bucks gets you their CD, which contains eight songs. (162 c/o John Prassas, 722 State Street, LaCrosse, WI 54601) Ostomy's self-titled tape reminds me of a hallucinatory carnival—in other words, bizarre. Lots and lots of weird, distorted noises that sort of remind me of the Tilt-A-Whirl and eating too much cotton candy. They describe it as "free-jazz ambient industrialist instrumental hate-speak you'll have a hard time categorizing," and they're very right. I liked it, though. It's not an everyday sort of tape—you would have to be in the proper state of mind to truly appreciate it—but it's nice to see that people are still doing weird things out there. And all for the bargain price of three bucks! (Ostomy, PO Box 638, Kenmore, NY 14217)

Drumatic's full-length CD release has been out for well over a year, and this tape contains merely half of the tracks on that CD. And it's good stuff. Drumatic, as the name implies, are heavy on drums, both programmed and live. Added to the drums are ethereal background vocals, bass, and some other manipulated sounds. Its relaxing, erotic, and almost trippy. The elements are blended so beautifully that nothing overwhelms, it's all a gorgeously textured experience. I can't say enough nice things about Drumatic. I'm glad Greg didn't do reviews for me, because he would have got to keep this tape. Nyah, I gain the privilege of getting my groove on to the sounds of Drumatic and he doesn't! Send \$14 for the 14-song CD (I'm sending my hard-earned cash out tomorrow!). It should improve your love life considerably. (Fluxus Records, PO Box 97, Culver City, CA 90232) Arcane Nocturne, the Virginia-based label responsible for the ...of poetry and pornography compilation (see Issue 13, I think) sent three tapes of current projects. All three feature *Communion*, a group of musicians who create fascinatingly dark and organic sound collages. There are no titles given for these pieces, so it's hard to itemize them one by one. On through dreams of reckless sleep, there is a piece that incorporates parts of Duran Duran's "The Chauffeur", though you have to think before you recognize it, it's so decon-

structed. The rest of the pieces float somewhere in the abyss between noise and melody. There are a lot of fascinating textures here. According to the letter that came with the tapes, the pieces are constantly being deconstructed and reconceived, and every performance is different. Which means that all tapes of *Communion* are, in essence, historical artifacts never to be repeated. All of Arcane Nocturne's releases come highly recommended to those interested in darkly fascinating musical experiences. All tapes are \$6.66 postpaid. (Contact: Arcane Nocturne, 4668 King St #208, Alexandria, VA 22302)

Moth is the brainchild of Adam, a "messy, stoned, computer illiterate Hessian type." It's very bizarre, very different, and very weird. It includes a lot of strange and interesting noises, samples, and just plain madness. A lot of it sounds like toys gone mad. Adam's label, Zyon, also distributes cassettes by other bands, mostly extreme noise, experimental, and electronic music. A lot of the stuff he has available sounds very interesting. If you like weird, send him a self-addressed stamped envelope and ask him for his list. His prices are reasonable, only \$3 for a normal bias tape with a black and white cover or \$5 for a high bias tape with a color cover (hes doing it for love, not money) and he deserves your support. (Adam/Zyon, 1504 S. Lincoln #1, Spokane, WA 99203) Crepuscle's *Closing Wounds* is a bizarre descent into a mad world of samples and dark electronic noise. Though it is only fifteen minutes long, it's fairly engaging. There's not much to it, but it's very surreal. It would make a good soundtrack for your next Halloween or ooky-spooky Goth party. The copy of *Closing Wounds* available for purchase is 60 minutes long and costs \$14. If the fifteen minute sampler tape is any indication of what the full-length contains, it just might be worth it. (Louis Productions, 605 E. Cherry, Mt. Vernon, MO 65712)

Look for more madness and mayhem next issue, including reviews of tapes from Android Lust, Image Ten, Manipul@tor, Order of the Dying Knights, Signal to Noise, and *FleshPulseFlesh*. Keep those demos coming! Send them to me at PO Box 1355, Homewood, IL 60430-9998. You can also email me at nanette@aol.com if you have a strange and morbid desire to correspond. Also in the next issue, look for a special focus on *Demo-Lition Graduates*—bands who have managed to rise to rock stardom (or, at least, professionally-recorded material) following their appearance on these pages. (If you are such a band, please contact me! I like to keep up with you.) Until then, support your local scene and shop indie!

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God's Girlfriend

by Octavia Ward

Brigit Brat had landed herself a gig in my town. This meant one thing: for at least 48 hours, I'd have to house her in my small apartment, be her personal chauffeur, and put up with the Star Wars Trilogy blaring away on my home system ad nauseum infinitum. While I love Brigit's company, she always manages to completely shake up my life. The last time she stayed with me, she managed to steal Christian Death's entire dressing room buffet, complete with an entire cooked chicken. She then sauntered around my suburban neighborhood, wearing not much more than a bra and panties, and fed the local stray animals with her ill-gotten gothic foodstuffs.

Brigit is the sole member of God's Girlfriend, a bombastic industrial project with an uproarious sense of humor and sexuality. The music is heavily laden with guitar solos, some of which is blues influenced, but mostly it has a 70's cock-rock sensibility. Beneath these screeching stylings lies very intricate programming, atmospheric keyboard work, interesting melodies, and Brigit's haunting and sultry voice. Her lyrics range from the hysterical, "Spooky Dance" (Brigit's nod to cute and silly gothic children), to the perverse, "Trick wants me to watch him as he cuts his dick and balls off/He thinks he's out to appall me/But in truth this gets me off." But throughout her lyrics, there is a thread of genuine confusion and despair. Her debut CD is appropriately entitled "Whore Damage," as it relates honest mental fuck-ups associated with Brigit's other line of work.

I suppose at this point, I should explain that Brigit is transgendered, ie, she was born male and has sought to physically enhance more feminine features. Presently, Brigit has beautiful, small hormone-induced breasts. She has a very interesting take on body augmentation. She is against surgery. There will be no breast implants or a manufactured vagina for her. She's not into prosthetics. No falsies or padded bras -- she won't even wear a wig. It's not honest enough. She does, however, live everyday as she is seen on stage. She wears dresses and makeup. Very important: she's not a drag queen. Drag queens are boys by day and sluts by night. With Brigit, what you see is what you get. She's an androgynous alien rock star/whore. Period.

Brigit has a positively voracious appetite for sex, even in her previous incarnation as a boy. Because of massive amounts of sexual exploration (and quite possibly because of mind-altering drugs done many years ago), Brigit

SHIELDS UP! BRIGIT BRAT OF GOD'S GIRLFRIEND IS PREPARING TO BOARD!



began to fully realize her girlish mentality. She emerged on the streets of San Francisco, and immediately dug her eight-inch heels into sex work. The industry met her with open arms. There she stood, a fascinating breed of being: seven-feet tall and painfully thin. With a shock of white-blonde hair and a wardrobe to die for, she found work in many facets of the trade. She's done S/M dungeons, adult films, fetish clothing runway modeling, and turned many an old fashioned trick. "Will fuck for hair care" is her motto.

This is the source of much of Brigit's humor and angst. She is able to integrate these contradictions into her music. She's been a musician since she was a mere child, and actually built her own first guitar. That's just another one of her many traits: she's a mechanical and scientific genius. I guess this explains her Star Trek geekiness. At any moment, Brigit is prone to detailing to any listener her ideas for a Voyager spin-off. She has a degree in Applied Nuclear Industrial Operations, and in her dark past she ran a nuclear

vessel for the Navy. After a medical discharge (Excessive height - - It's true!) she went on to have a lucrative career in computers. She wrote and edited technical manuals and worked for a time in the magical land of Silicon Valley. Finally, when eyeliner and corsets became her objects of obsession, she ditched the corporate suits and pursued the aforementioned endeavors: sex and music.

Her extensive knowledge of scientific theory and electronics made it possible for her to build her own studio. All of her music is made on a computer in a studio she designed. Her goal was always to push the limits. She dreams of blowing up speakers in bedrooms across America. She likes her music to be painful: if your ears are bleeding she's done her job. Clubs shudder when she comes to perform. She likes to blow the doors off. Better yet, one time at the Pyramid (NYC) she caught the house system's power amp on fire. Needless to say, she's destroyed many of her own speakers to bring the world her specific brand of music.

So, she came to stay at my place for her performance in town. She's travelling with her lover, Marina, whom I'd not met before. Let me just say, it's really scary to allow someone you've never met to crash at your house for a few days - - especially if they're a friend of Brigit's. My fears were put to rest within five minutes of greeting this lovely creature. Marina is gracious and smart, and she knows how to keep Brigit thinking linearly (no small feat). The three of us spent a long, harrowing day together, shopping for size twelve shoes and trying to locate big enough speakers for the pending show. Brigit had to leave her enormous speakers behind, in SF. They wouldn't fit on the plane. Soon, it was time to check out the venue, and Brigit deemed the house system acceptable through her power amp. Thank God. You don't want to see Brigit when she can't deliver the goods.

After Brigit and Marina primped endlessly in my bathroom and living room, and after Babylon 5 had ended, it was showtime. We raced off to the club. Brigit's set began and it was unlike anything I've ever seen, and I've seen a number of God's Girlfriend shows. Brigit is now totally wireless on stage. She has a cordless headset mic, and a cordless guitar. The vocals and guitar solos are the only thing she does live, save for a cordless drill solo in her cover of Led Zep's "When the Levee Breaks." The other instrumentation is programmed onto a DAT or CD which she plays as backing. Brigit is not the sort of personality that works well with others. She can't have a band. They'd screw everything up and would detract the focus.

Anyway, without the limitations of wires, Brigit is free to climb down into the audience and accost the spectators. She does this with relish. During



a song that didn't require Brigit to strap on her Flying V guitar, she made her way through the crowd and onto the bar. She slithered on all fours and patrons grasped for their drinks. Then she stood up on the bar, all seven-feet of her, and grasped hold of the rafters. She swung her body outward, off the bar, and wrapped her legs around the shoulders of some random guy in the audience. Her crotch was in his face. She began to pump away, orgasmically, still clinging to the rafters and singing her song. The crowd gasped and shrieked. It seemed like forever, but was probably only thirty seconds or so. Brigit finally disengaged herself from the random guy and somehow swung herself to the floor, gracefully in killer shoes. I kept my eye on the random guy. Was he disgusted? Was he going to walk out? No. He moved closer to the stage in rapt attention. The show continued with Brigit out among the audience. Every single member of the crowd was dragged to the dance floor and forced to undulate emphatically, or deal with Brigit's disapproval. It was positively frightening, but a hell of fun. Brigit proclaimed herself the "Only Gothic Party Band," and that's exactly what it felt like. Everyone was pumped

up on the adrenalin of the performance as well as in clinical shock. And they were all smiling ear to ear. When's the last time that happened at a goth show?

At the end of her act, while Marina joined her on stage and commenced a congratulatory flogging, Brigit announced that her debut CD was being pressed at that very moment. Brigit commanded the audience to their knees, and in single file they dutifully waited for their moment to sign her mailing list. As you are reading this, the "Whore Damage" CD is out and in stores on the Tinman label. Brigit and Marina are planning to travel and tour the country, and I do advise you to attend any performance for the experience points.

After the show, we went back to my place and Brigit popped Return of the Jedi into my VCR. I was so hopped up I couldn't shut up about anything. It took me hours to wind down and go to bed. For the entire next week, I ran into people who were in attendance that fateful evening, and all of them were still smiling and enthusiastic to the point of absurdity. The exhilaration of that night had incredible repercussions. I decided that Brigit can beam up to my place any time she likes.



by Matthew Such

FORMA TADRE

IN: Where are you from?

AM: I'm from a small town in very heart of Lower-Saxon, Germany, where 85% of the population votes for the Conservatives. Besides that, it's a great place with much forest, some lakes, rotten industrial buildings (remnants of the last century when the place was used for iron mining) hidden in the woods, overgrown with weed next to barrows from the Celts.

IN: What does the name Forma Tadre mean?

AM: Forma Tadre is some sort of anagram deriving from Tangerine DREAM's album FORCE MAJEUR.

IN: Is Forma Tadre a solo project? What roles do Hanjoerg Schifferer and Erwin Thom play in the band?

AM: Forma Tadre is just me. But when it all started there were the three of us. We recorded a maxi-single called "Brightful Times" under the supervision of the Ex DAF (Deutsch-Amerikanische-Freundschaft) Producer Bob Giddens. Erwin left the band in 1990 or so. HJ and I part-

ed last year. I got the offer from Offbeat for making an album and didn't want to make any more compromises in the sound and overall appearance of Forma Tadre (cause at that moment I was doing nearly 95% of the music). So HJ decided to leave.

IN: What inspires Forma Tadre?

AM: At the moment: Old

books, black and white SF movies, water, air.

IN: What is your musical background? What are your musical influences?

AM: There is track on Tangerine Dream's album Phaedra (1974) which starts with complex noise rhythms made by synthesizer filters. Since then, I had never heard something like that before. It was strange and unfamiliar and I liked it. It was a new universe for me.

IN: Do you play live? And if so, will you ever tour the United States?

AM: I made 2 or 3 gigs here in Germany together with Haujobb. We were playing absolutely live (just a DAT running with some FX and basic rhythms) and did much improvising. I will probably come with Haujobb to the US in summer 1997.

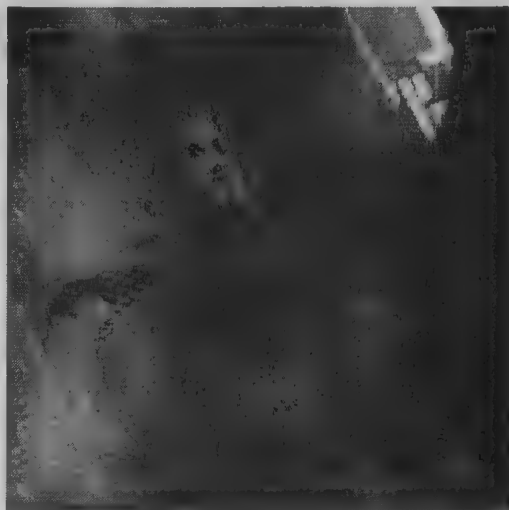
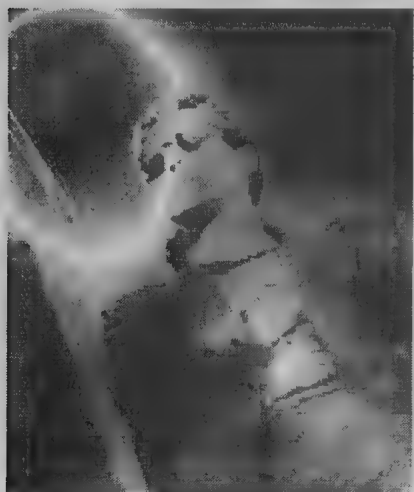
IN: Why have you chosen to write in English?

AM: There was no choice. I seldom write something in German. I read

mainly American and English books, especially E.A.Poe, H.P. Lovecraft and Arthur Machen.

IN: Your lyrics are very intelligent to say the least. Is there a general theme to "Navigator?"

AM: I had some kind of theme in mind when I



made the record, but I can't recall it exactly right now. It was more a theme just for me, pictures, constellations, subconscious ideas to push the album in the right direction.

IN: The album contains some interesting samples. These samples fit well into the mix, what are the sources to some of these samples?

AM: Most of the samples come from movies. "Plasmasleep" starts with a speech sample from Star Trek IV and is full of Alien I samples. "Date Unknown" draws much from Stargate. "Serpent Charmer" starts with a sample from Dracula 1995? (the young hero arriving at the border of the vampire's realm), "Looking Glass Men" has many speech samples from Blade Runner, the samples

in "Celebrate the Cult" came from a Russian SF Movie called "The Silver Planet". Most of the speech samples stem from older SF movies like "The She-Creature" (in Plasmasleep) or "The Creature from the Black Lagoon" and other movies by Jack Arnold.

IN: What kind of equipment do you use?

AM: I use a Korg MS-20, Monopoly, DW-8000, Wavestation, a Moog Rouge and a Ensonique ASR-10 Sampler. The Sampler is the main instrument although very slow and the operating system full of bugs. The MS-20 is very fine, good for extreme frequencies.

IN: Why are only portions of your lyrics printed on the sleeve to "Navigator?"

AM: I wanted to give the audience a clue to the track itself. A track consisting both of lyrics and music although I wouldn't make this difference and don't want to make it in my music. Most times both things come to life at the same time so why separate them?

IN: In the sleeve to "Navigator" you credit Egyptian officials, how many pictures did they supply?

AM: Just one (for "Date Unknown"). The first scheme of the cover design also came from the Egyptians but I discarded it.

IN: Do you have a set way you go about creating your music?

AM: No. Most of the music I do by night or in the early morning. That's the only thing that's always the same.

IN: The perception here in the United States is that the electro scene in Europe is flawless, is this true?

AM: My perception is different. For me electro means to develop something new, exciting and convincing with your musical equipment (You don't need much equipment to achieve this, I think, consider e.g. Autechre who did very much with very little equipment). But you can't do something new just by analyzing what has been done before. You can only do something new by strictly focussing on yourself and by doing only what you like, I think. My impression is, that most of the electro

AM: We are friends. They come to me to play me their newest tracks and vice versa. We talk a lot about music, exchange CD's, ideas etc...

IN: Many sources, here in the United States, compare your music to Haujobb. How do you feel about that? Do you think that this is a valid comparison?

AM: Haujobb once listened to the original of "Plasma Sleep." I was using the same samples from the same movie (Alien I) as they did some short time before. That was the first time that we met. I think we have something in common.

IN: The NEWT project, with Daniel Meyer, was set to be finished in November of '96, is this true? What label will this be released on? Will it be available in the United States?

AM: I hope so. Until now it is not clear on what label NEWT will be released. We spoke to Offbeat and I'd say their offer wasn't very interesting. We're currently looking out for other labels now that the album is nearly ready.

IN: What does NEWT stand for?

AM: It's the little girl from Alien II.

IN: What is the inspiration for NEWT?

AM: I'd say the fabric of the sound itself. The inherent space quality.

IN: What do you do for fun?

AM: I'm a fanatic game player.

IN: What does the future hold

musicians in Europe don't have much interest in this. They stick to the patterns of the electro scheme like a rock 'n roll musician sticks to his three chords he knows to play. I'm not very interested in understanding music this way.

IN: You work very closely with Haujobb, obviously with the NEWT project and also remixes (Dream Aid, Net Culture, etc.) what is your relation to them?

for Forma Tadre? Are there any new albums in the making? When will the "O-Files" be released?

AM: As far as I know there won't be an O-Files release in the US. There will be a separate Forma Tadre single containing the O-Files tracks plus an additional mix by haujobb and maybe one by Velvet Acid Christ. "Navigator" should be released on Metropolis in January 1997 in the US. A new album is in the making.



GABBER MOTHERFUCKER

By CHIKO

DELTA 9

IN: What would you describe your musical styles as?

D9: Right now I would say, hard-core techno and a lot of experimental noise stuff.

IN: What do you define hard-core as?

D9: Hard-core is really aggressive techno, a lot faster than normal techno. I really don't know how to explain it. It's a truly aggressive style of music that has the dance (techno) beats, but they're sped up. Usual techno is usually around 130, 140 bpm, but hard-core is more like 150, 160, 170, and there's stuff up to like 300. Crazy stuff you know?

IN: What musical genres does hard-core encompass? Such as punk and metal influences.

D9: It depends, there's so many different influences from early, old school techno, all the way up to death metal. Some people incorporate more noisy Merzbow kind of stuff, which I happen to be a really big fan of. I just sent some noise stuff out to release. You know Vinyl Communications? I think I'm either going with them, or another label I'm talking to. I don't care about the money, I just want to get it out.

IN: So are you starting to go towards noise?

D9: No, whenever I get bored with what I'm doing for a while, I just do different side projects and experiment with whatever. I don't do just hard-core techno, I do lots of other shit. I just happen to be known for hard-core techno.

IN: How do you feel about people that don't take electronic music seriously, and perhaps say it is a cop out because you are not actually playing instruments?

D9: Well, I dunno.. There's always the weird idea about how scientists say that if we keep developing as a race, and keep developing our minds, Perhaps someday maybe you don't need a body. Or something stupid like that.. I mean it's basically the same idea. The electronic music is getting farther away from people having to have an image. Like Henry Rollins!! He's so cool, and so strong, and has so many tattoos and everything! And too many times that's what happens to sell the music. 'Cause his music happens to suck. He sells thousands of albums, but it's all these kids identifying with him, and seeing him on stage as an image. Electronic music doesn't completely take that element out of it, because it's still merging with rock music like the Chemical Brothers and stuff. It definitely gets a step farther away from that, which goes a step closer

maybe, to using your brain more.

IN: Do you feel that techno has been developing more of a face, and credibility with bands like; Chemical Brothers and Prodigy getting massive exposure, and being played on MTV?

D9: I'm not really a big fan of the Prodigy or anything. I didn't really mind some of their music before, it wasn't necessarily my style or anything. I did respect it because it was an intelligent, decent style of music. Nobody knew about them then. They had a small following and everything, but now they get a singer with a punk rock haircut and the guitar player from Exploited or whatever. I'm not too into it, so I don't know. Now all of a sudden they're huge because they have this image that sells. Don't get me wrong, I'm not totally against this whole thing. It's just funny that people only know what they see, and not about the music they produce. As far as exposure from these bands, techno's going to really break through because of kids getting more into bands like that. I think Chemical Brothers is really good. It's slow and mellow stuff, but the new album is fucking good.

IN: Where do you think Hard-core is progressing towards?

D9: I think hard-core techno, straight up hard-core techno is pretty much going to stay the same, no matter what. It's a certain style of music for a certain feeling you get. It's like how gabber is to dance to, or to slam to. Or what ever u happen to do. In general a harder electronic sound. Incorporating other sounds with the harshness of hard-core techno. You're going to be seeing more bands like that, or I would hope. I'm going to be doing more stuff like that. Taking other sounds and just kind of merging them with hard-core techno. More up tempo aggressive music.

IN: Are there any certain people or projects that you want to work with at this time?

D9: Actually, I would like to work with some bands maybe, re-mixes or something. I'm supposed to be doing something with some friends of mine, which the name of I'm not supposed to disclose yet. They're a band being signed to Interscope. They want me to do two re-mixes for some things that they have on the album. Also help with the album, which will be cool. It's such a huge label, if I was credited on it, it would help a lot. I did a re-mix for Corrosion of Conformity, but I don't know if Sony is still going to pick it up as a CD single or not. Its dif-

ferent, its slower, its weird.

IN: How do you feel about the whole UK Happy Hard-core scene going on now?

D9: A lot of really happy stuff is bad. I never played the happy stuff, but I'll play some stuff that's not super brutal, that

more party edged. That happy stuff is terrible. I fucking hate it. Besides, happy is over with now. The Dutch sound, where the Happy sound was so big, Scotland still has happy hard-core. The Dutch sound is going to a slower, back to an older sound. Back to a darker, almost scarier feel.

IN: Do you feel that it exploits the whole hard-core scene?

D9: Yeah, of course. That happens in every form of music. Just because this is so underground, and now that it is starting to break just a little bit of ground, stuff like that is happening. You look at rock & roll, it happened to that. You look at punk rock, bands like Green Day exploit the whole thing. That's with every style of music though. Once it starts getting known by more people. There always those people that say, "Hey we can try to make some money off of this. It happens. I can't really see it happening to the noise scene. I hope it never does."

IN: How do you feel Chicago stands on the map, as far as hard techno?

D9: It definitely used to be on the map. Now, I rarely play Chicago just because they don't really have any hard-core anymore. Its really weird because the promoters all say that no one really likes hard-core anymore. There was a time when hard-core became really popular, then people started doing all hard-core parties. Obviously they were smaller parties, because you didn't have kids coming for all kinds of music. Some kids want to hear house, some want to hear jungle, some kids want to hear trip-hop and trance, and some kids want to hear hard-core. That's what they should do is throw well rounded events like that. So they can bring in a huge crowd, and expose all these kids to all different kinds of music. Whenever I've played, or heard hard-core played, it goes over really well. You just have to build it up right.

IN: Do you feel that you represent Chicago, as far as the Hard-core scene is concerned?

D9: Chicago is my hometown. I was born here, and I've lived here all my life. So, yeah I feel like I represent Chicago in a way, but then there are certain promoters (Who shall remain nameless), and also people that I care not to associate myself and my name with. When I say Chicago, I don't want to say I'm promoting the whole Chicago rave scene. There's promoter motherfuckers that I don't like in this scene. Just money hungry fucking

people. That's one reason I don't play in Chicago a lot.

IN: Do you think that destroys everything that you represent and work for?

D9: It doesn't really effect me directly in any way because there's so many places that do like it.

With the breakthrough of the bands that we were talking about earlier, all kinds of techno are going

to get popular. It doesn't worry me. Its not like these Chicago people are holding me back at all. Don't get me wrong, there's also a lot of really good people. Promoters and friends of mine here in Chicago.

IN: How do you feel as a hard-core DJ/producer, the direction that the industrial scene is heading towards? There's definitely been a lot of cross-over in those areas.

D9: Totally, I mean industrial music has been around for so many years. That was what I was listening to before. I was into stuff like; 242, Skinny Puppy, Vomito Negro, Kraftwerk, all kinds of shit. I liked the stuff with the better programming. The industrial sound has like a... Its harder for people to relate to. Its more of a fantasy type thing. The techno is more of a streetsound... I don't know how to explain it really. I think people can relate to techno more, its something fresh and new. Industrial is known for really good programmers, really technical music. If that style could merge with the aggressiveness of the techno music then you'd have some really good music going on.

IN: In your music you use many samples. How do you choose them?

D9: Actually my newer music I'm using less and less samples, and more sounds and noise. I'm still using some samples. The older stuff, I wanted to do something really hard and aggressive. I wanted to bring some guitars and some blast beats into it. That's why I ended up using Death Metal guitars, and stuff like that. Samples I take for pretty much anywhere. You hear someone say something, and you think, "Hey that's pretty funny." Somebody leaves not too nice of a message on your answering machine, and you think, "I can't believe what kind of a moron this guys is!" So you go and sample it. I use a lot of B-movies. You can get something good anywhere.

IN: Do you feel that industrial and hard-core are similar?

D9: Yeah, I mean I can't say its a similar writing style. As far as industrial having a technical sound, with 10,000 things going on at once. A little percussion here and there, just layers and layer of stuff. Techno goes for fewer sounds, but bigger fatter sounds. So it compensates for not having so many things going on. I like a median between the two.

IN: Deejaying or producing?

D9: Producing definitely. I mean deejaying is fucking great. I love to go out and DJ parties, make people go crazy and shit like that. The whole way I got started was loving music, and making music. So definitely I would say the producing end is much more fun.

IN: Any influences?

D9: I don't have any influences from any certain band. I kinda do my own thing. I do have influences from many musical styles, definitely. I can't narrow it down and say; Pantera, Kraftwerk, and what-

commercial "Alternative" station here in Chicago.) Wasn't it like Chemicals Brothers and Moby, or something like that. That's just the beginning

IN: How does people's attitudes towards the music here in the US compare to the other places that you've been?

D9: Every Place is a little bit different.

American kids

love the music, but they definitely love their drugs also. Overall I think that response is pretty good. Especially from the kid that are definitely there to hear the music. Back Holland, its been around so long that its been totally commercialized. They have it on the radio, you hear it in people's cars when they drive by. Its weird, its all over the place. I just can't imagine someone's parents come home and the kid's listening to some really brutal hard-core. If I would have done that when I was 17, my mom would've... well I got kicked out when I was 17, but she would've ran up there and been like, "What the hell are you listening to?!"

IN: On a more personal note. How do you feel the death of Nicky Fingers has effected the hard-core scene?

D9: I don't think it really effected the hard-core scene. He was a good freind of mine. How can I say this without sounding like an asshole? You play with fire, bad things happen. He was playing with the wrong things, and I know he had a problem. I was always saying for a long time, "One Day.." You know what I mean? One day in the near future that kids gonna do a little bit too much of something and gonna end up dead... And it happened. And he was a friend of mine. I never really knew he had a problem. I'd only see the guy only a bout once every two months when we'd play together somewhere. As far as having an impact on the hard-core scene, a lot of people will be sad, and a lot of people will be bummed out by it. But, I don't think it will have any sort of effect whatsoever... positive or negative.

IN: Do you think it will have any effect on the ravers that use drugs?

D9: No, I think ravers will always do drugs. I think it will have more of an effect on DJs and people that knew him. I know a lot of DJs like to do a lot of drugs also. I think drugs are bad, don't get me wrong. In moderation, I'd have to say just about anything is OK. I know a lot of people, DJ friends of mine that get crazy on drugs. Hopefully it will open their eyes. You have to enjoy things, just don't over do it.

IN: Any shouts or props?

D9: I'd like to give props to Chicago, and I'd like to give the West Coast hard-core techno scene. They're the best in the United States right now. I'd also like to give props out to anyone that listen to any kind of music. I'd also like to give props out to any who hates Charles Groden?

IN: Who???

Hardcore Chicago You Pussy Mother Fuckers!!

-Delta 9

ever. I'd have to say a little industrial sound, a little hard metal sound, a little



old style hard-core, maybe 1986 punk rock, definitely a lot of noise, anything that I've listened to always influences me.

IN: Besides the Interscope project, anything else that you're working on?

D9: Probably a new thing for Industrial Strength, like I said that noise project. I haven't even thought of a name for it. I would do one or two things a week, and then put it away on a DAT, and then do it again a few weeks later when I got bored of doing the hard-core. All these noise things range over 7 or 8 months of taking breaks, so they're all really different. I'm doing a few things for some Dutch labels: Shadowlands. I got some stuff coming out on their "Invasion of the Worlds" CD. I'm going to start experimenting more with other styles, other people, other projects.

IN: How do you feel that the rave scene is progressing as far the commercialization of the scene?

D9: Right now in America, if people think that raves are commercial right now. It hasn't even begun. Once these big name labels find out people are buying techno, accepting techno, and that isn't such a bad thing anymore. Man, you're going to start seeing rave mega parties at Rosemont Horizon, with like Prodigy, Chemical Brothers, and stuff like that. Right now I'd have to say its still pretty underground. I know that Q101 (Ed. A

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APOPTYGMA BERZERK

APOPTYGMA

Ashes To Ashes
CDS ©1991 Tatra

Stephan Groth from Sarpsborg, February 1 1993.

Norway, was born in 1971. He grew up in a very musical family, his father, Jan Groth, played in Aunt Mary a well-known Norwegian blues-rock band in the 1960s. But Stephan caught interest in electronic music rather than blues, and especially in EBM.

He once said that The Invincible Spirit was one of his favourite groups, in 1987 they released the masterpiece Current News on Technodrome International (pre Zoth Ommog), this could very well be the main influence for Stephan's gothic techno. Other groups he rates high includes Kraftwerk, The Young Gods, Hard Floor, OMD, Psyche, Velvet Underground, Dead Can Dance, Tangerine Dream, New Order, Joy Division, Regenerator and Sven Vath. By the end of the 1980s he'd learned to handle the synths and keyboards well enough to make music on his own: he took the artistname Grothesk.

In Fredrikstad and Sarpsborg, two towns very close to the Swedish border, the electronic movement first settled here in Norway...and Grothesk was a major part of it. The label Tatra has always been looking for new and exciting music, and in 1991 they signed up Grothesk as Apoptygma Berzerk. Soon a 12" called Ashes To Ashes was released by this label.

Apoptygma's first claim for fame nationwide (except for the release on Tatra) must have been as supporting act for The Young Gods in Oslo August 14 1992. At the concert Grothesk brought Anders Odden with him to play guitars on "Burning Heretic." The Young Gods got so impressed by Anders that they brought him along for their concert in Bergen the next day. Anders Odden is best known from his days as guitarist in death-metal band Cadaver, from Fredrikstad. Cadaver, which existed from 1988 until 1993, was the first Norwegian band to sign with Earache Records and they released two albums: Hallucinating Anxiety (1990) and ...In Pains (1992). Apoptygma also played as supporting act for Die Krupps, at "St.Croix" in Fredrikstad,

Musically, Apoptygma Berzerk is somewhere in the techno soundscape, but often strongly influenced by goth/EBM. So "gothic techno" sounds like a good description of his music (if you remove the guitars from the latest Cassandra Complex album, "Sex & Death," you'll be pretty close to Apoptygma).

When the album Soli Deo Gloria was released, in November 1993, one of the leading papers in Norway, Dagbladet, wrote a two page story on Apoptygma and techno-music in its November 29 issue.

To give a brief summary: Grothesk says that he's a Christian, but that he worships depression! He calls himself "musically schizophrenic" because he's got everything from Ace Of Base to Entombed in his record collection! According to Grothesk, "Soli Deo Gloria" is a summary of work he's done between 1990 and 1993, that's why the music ranges from pure pop to gothic techno. Dagbladet also gave the album a very positive review, 5 out of 6.

In November 1994, Apoptygma Berzerk toured in Germany before returning to Norway to throw a party on New Years Eve. While most other inhabitants of Oslo made wishes for the new year, Apoptygma Berzerk gathered a crowd of body/ industrial fans at the new independent club So What!, and gave a memorable concert. Hopefully, this can become a New Year's Eve tradition in our otherwise so dull capital.

On May 4 1995, Apoptygma Berzerk played support, together with Rancho Diablo, for old heroes Nitzer Ebb at So What! in Oslo. The concert was well attended and the audience fairly satisfied with what Apoptygma Berzerk achieved. Like when supporting The Young Gods in '92, Grothesk was joined by guitarist Anders Odden on stage. During the half hour Apoptygma played, they had time to introduce the next single "Non-stop Violence," which show Apoptygma from a more political side. The song is about the ongoing conflict in former Yugoslavia and promise well for future



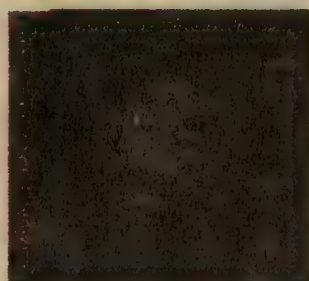
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7
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Apoptygma releases!

For a long time, Per Aksel Lundgreen was the contact person and a live member of Apoptygma Berzerk, however, in 1995 he decided to pursue his own career with Cronos Titan. So now all fan mail should go directly to Grothesk on the address mentioned below.

On September 30, Grothesk and Anders Odden arranged a techno workshop during the event Eureka '95 at Stovner Rockefabrikk in Oslo. For a couple of hours they showed people how one uses samplers in electronic music. The entrance was free so this and other stands at Eureka '95 were pretty crowded.

The "Non-stop Violence" single was released in October 1995, first in Germany to prepare the audience there for the upcoming tour, and then in Norway. It was supposed to be released in a limited edition numbered up to 1000, but a tough deadline forced Grothesk to skip this project and instead, press all copies of the single in an ordinary version, without the fancy 5-coloured manga images that was planned.

In the late fall, Tatra signed a deal with Discordia to distribute all Apoptygma releases in Germany. In November, Apoptygma Berzerk returned to Germany for another mini-tour, with a live crew consisting of Grothesk on vocals and synth, Geir Bratland on synth and Anders Odden on guitar.

Unfortunately, Grothesk injured his ankle in the latter part of this tour and had to stumble around with his foot in bandages for

a while. This caused the cancellation of Apoptygma's appearance at the Diabolus Cantus Festival, in Karlsruhe, on December 2nd.

IN: What about your upcoming U.S. Apoptygma record. Why a compilation/remix-album?

Grothesk: There will be 2 releases. One retrospective compilation with material from 1990 to 1994, (this album is going to be released on Cleopatra Records), mainly for the american market, and a new EP, called "The Mourn EP." This one will feature the song "Mourn" in remixed versions plus some unreleased tracks. The reason that we release a compilation is to introduce APB to people from the states.

IN: It's very interesting that you do a lot of remix-work for other people, what are the projects you are currently working on (e.g. leather-strip)?

Grothesk: I've remixed songs from bands like Lights of Euphoria, Sabotage, a Split Second, Leatherstrip and Good Courage. Lately, I've finished a remix of Satyricon. The next remix project will be a remix of a Covenant track. I like remixing, it's interesting to put your own "touch" to other people's work.

IN: What about the next tour? There was a tour scheduled for may (in germany) which is now planned for autumn. Is that correct? and which countries do you plan to tour?



Grothesk: There will be a new tour when the next album is ready. I'm not sure how soon this will be, but probably in the

end of 97. This tour will go through Germany, Scandinavia, Holland and Belgium. I have been asked to do a Tour in the US, but I think it's a bit to early. We'll have to see how the compilation is doing in the states before we go, but I would

under different names: Total Transformation, H2o (LOVE-LOOP), Acid Queen, Oslo Goes 101 and TB-MOONchild. More industrial and gothic stuff is made under the names: I Was In Hell, The Fall Of Belial, View and APB.



IN: You are very popular in Germany since the release of "7" about a year ago. It seems that you have booked a place on every major compilation album. What is so special about those fans/people in Germany? It's the third-largest market in the world (for records), but you are still on a small label. What are your plans in the future? Because now some of popular electro/gothic groups in Germany (e.g. And One, Rammstein) find there way to the charts with a major-label. How do you see the market for this kind of music in general, will it be the next "underground-sound" made popular?

Grothesk: Germans are very open to music coming from Scandinavia, that's why so many bands from here are doing well there. About the labels... we are working on it. I dont think that EBM will be the next "big thing," not in it's present form. But as you can see, electronic music is geting bigger

and bigger, and that's what's important.

very much like to go there!!!

IN: Are you doing any festivals this summer, if so, which ones?

Grothesk: About summer-festivals, I just turned down an offer to play a big festival in Germany, with Front 242 and Sisters of Mercy as headliners. All the people in the APB live crew are so busy with their own projects this summer, and I want to produce more records, so we simply do not have the time.

IN: Why is it so hard to get your records in the states? A lot of people are requesting information on how to get them there. Do you have any plans releasing your records overseas ?

Grothesk: As I mentioned earlier, a retrospective album (not a best of) will be out on Cleopatra. But I think that both the "Soli Deo Gloria" and the "7" album are distributed over there.

IN: Why are there no lyrics available? Do you prefer that people rely on how they feel listening to your albums rather than reading or analysing your lyrics?

Grothesk: Yes. I hope people will understand, not every word, but the vibrations and the moods that I want to send/express, without reading the lyrics. I want my listeners to "open up" and to listen, and then make their own minds up about what a song or a track is all about. When we're touring, people often ask me about the meaning of certain lyrics or songs. Usually, I then ask them what they think, and sometimes, their theories are very close to the original idea. That's very satisfying.

IN: What about the side projects? What are your preferences, what is your "to do" list for the near future?

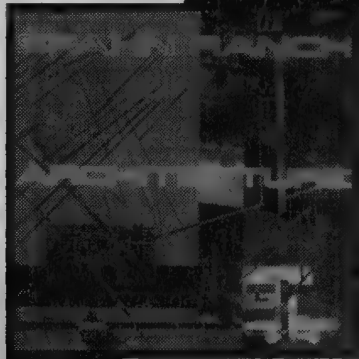
Grothesk: I'm very into all sorts of Techno these days. Ambient, House, Trance and so on. I do different stuff



Some people say we're nuts.

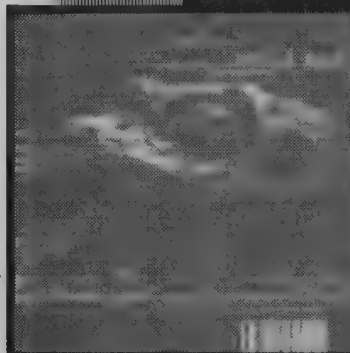
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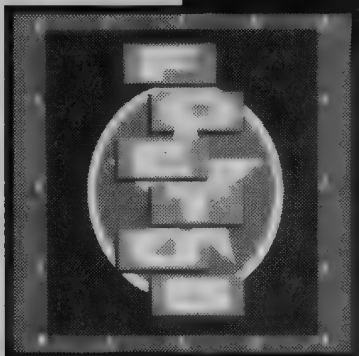
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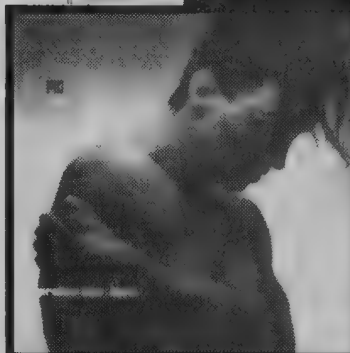
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25 yr old male, Chemlab, Snog, Babyland, 16 Volt, NIN, Danzig, Depeche, Insight23, KSK, Beatles, Spahn Ranch, Pitchshifter, Marilyn Manson, FLA, Godflesh, Twisted Sister, Twin Peaks, Millennium, Sleep Deprivation, altered states of consciousness, hypnosis, solitude, Giger, symbolism, rituals, eyes, visualization, dreams and interpretation. tattoos, bizarre movies, the moon, graveyards, fetish photography, dark traumatic poetry, video collages, gargoyles, violent media, skulls, exchanging: vids, tapes, poetry, short stories, interesting photos, thoughts, and experiences. send oddities, scrawlings, trade lists any interesting banter to: Aaron Trickett 1654 East Shore Drive Ithaca, NY 14850

I am 5'7" 190lb muscular built. I am African American. I am looking for the princess of darkness, who will correspond to me about the beauty of the dark world. Let's creep the nights together. Chiedoie Ugwonali #739666, 3001 South Emily Dr. Beeville, TX 78102

22yr old male in central NJ seeks correspondence with females (especially those in my general vicinity) who share my interests. Into Mentallo & the Fixer, FLA, 242, Leaetherstrip, Chemlab, KMFDM, Therapy?, Murder Inc., and lots more. I enjoy sci-fi, Star Wars, writing, Sandman, & zines (both reading 'em & publishing my own, Where Angels Fear To Tread). I want to exchange letters, tapes; perhaps meet, hang out, even collaborate on my zine. So hey, write me already! I will respond to all those who dare. Chris Minder, 182B Wert Ave., Hamilton, NJ 0810. azrael24@concentric.net (email is ok but nothing beats real letters)

Anyone out there into Apparatus, SMG, Sphere Lazza, Chemlab, Cubanate, Ministry, Clay People, Acumen, 16 Volt, Mindless Faith, Abstinence, Non-aggression Pact, Numb, Excessive Force, TKK, Dessau, Steril, Thorn, KMFDM, STG, Idiot Stare, Schnitt Acht, Die Krupps, Second Skin, Insight 23, PHM era NIN, Stabbing Westward, Oomph!, Pain Station, Killing Floor, Gravity Kills, Haloblack, Spahn Ranch, Diatribe, Birmingham 6, Hell3ent, Swamp Terrorists, The Hunger, Society Burning, Drown, Chemical Brothers, Club Zero (a cool unsigned band), and 80's new wave? If so, please write me. I am also into the latin language, Beavis & Buttthead, and black. Chase is God (had to put that!). Skinny Puppy fans need not apply. Bridget Martin 1047 Canosa Ave. Las Vegas, NV 89104

I am wed to the darkness of my anguish. I'm not into industrial music, but its emotional aesthetic and long for a corrupt bitch goddess to discipline me. I am pathetic. Please get me over my sniveling homosexual tendencies which I center on Matt Sharp of Weezer. I live

near Chicago and will relocate for the right Dark Lady. Write abusive letters to me. Phil Stepping 806 W. Ohio #6 Urbana, IL 61801 P.S. I've lived in L.A.

Michiyo 4682-20 Kasahata, Kawagoe City, Saitama 350-II, Japan. Dead Can Dance, Corpus Delicti, Das Ich, Lacrimosa, Switchblade Symphony, Faith & the Muse, Project Pitchfork, early Christian Death, Death in June, etc. Japanese goth female seeks goth penpals who are into anything I like, vampire, witch magic, night, black colour, German gothic music, 16th to 18th century european gothic arts, horror books, pain, gothic dress and sleep in a coffin.

20 y.o. male enjoys gothic/industrial music, movies, and literature. In dire need of conversing with like minded individuals. I like The Shroud, Snog, Exec Slacks, Bile, Black Tape For A Blue Girl, Leaetherstrip and more. I love to read and enjoy watching movies in my spare time. I'm in the Navy (but please don't hold that against me) and stationed in Japan. I would love to hear about other people's taste in music literature, and movies, my address is: FC3 Shaunessy O'Brien, USS THACH (FFG 43) CS3, FPO AP96679-1498. 1 stamp is sufficient postage for a letter.

Greggo veteran industrial techno-head, would like correspond with other like minds who create their own "music" via 4 tracks or demos. If you would like to send a tape of your musical library that will work as well. Your tape gets mine. Male porno ok. Greggo 17685 Harman. Molvindale, MI 48122

19-yr-old F looking to correspond with others who can offer insights / views / experiences on Gothic subculture/attitude/music or other intellectual philosophical interests. Avid Robin Finck adherent and have a fetish for hair. Special interest in androgyny-Drag queens welcome! Also special interest in music-listening and construction (Have band prospects). Musically: NIN, KMFDM, Robert Fripp soundscapes, Prick, old Ministry, Test Dept., Die Form, Lycia, Cure, 242 / Other: Crow, Giger, evolutionary psychology, comix, Kabuki, modern primitives, performance artists, dark art and photography, computer graphics, more. Will answer. Maybe someone out there sees things as I do.--anex@ucla.edu or Hedrick Hall, 250 DeNeve Dr. Mailbox #417, Los Angeles, CA 90024

Hi! I'm a lonely, handicapped black man stuck in northern Virginia with no one to talk to. I'm looking for females any age, race, or color who are going through the same thing and have a love for music, fall & winter, hugging, kissing, walking around naked together and alone with each other. Favorite bands: Isaac Hayes, John Kay / Steppenwolf, Art Of Noise, Argyle Park, Brainchild,

Circle Of Dust, Klank, Landfill, Moby, Meathook Seed, Napalm Death, Paradise Lost, Me'Shell 'Ndegocello, Voivod, Ice-T/Body Count, P.M. Dawn, Nancy & Lee, Gordon Lightfoot, Type O Negative. Looking for lonely handicapped girls especially. Desmond T. Salley, 4700 Perch Place, Alexandria, Virginia 22309-1117.

Take aim, I am waiting to be impaled with a thousand corkscrews. Kick me in the teeth with your steel-toed stationery. I am waiting to dissect your brain, body, karma. Do you want to get down and get necro? Jack The Tripper. P.O. Box 393, Hibbing, MN 55746

Already 43 years old, but still into the music. Looking for other people in my geography interested in sharing CDs. Remy Chevalier, 25 Newtown Turnpike, Weston, CT 06893

Pleasant girl: Looking for people between the ages of 16-24 who are interested in darkwave, ethreal, gothic and industrial. Black Tape For A Blue Girl (Sam Rosenthal), Vidna Obmana, Human Drama, Engines Of Aggression, Thanatos, Love Spirals Downwards, Dark Orange, Shinjuku Thief/Filth, Sonus, Lee Blaske, Ordo Equitum, Attrition, etc. Also looking for people into the Medieval era and who are intelligent but not too serious. I'm a 5'8 white female with black hair, brown eyes who is picturesque, and of the German & Hungarian descent. I love history, literature, nature and Geoffrey Chaucer. Need help finding the tribute album to Black Tape For A Blue Girl. Any info on Germany is welcomed as well (no nazi's). Also (bugs for Vanessa and Tool for Caroline!). Nicole, 976 Ridge Trail, Carol Stream, IL 60188

17 yr old weirdo female. I am interested in hearing from anyone who would be interested in writing me. My passions include gothic/ethereal, Poppy Z Brite, costumes, artistic expressions of any sort, wicca, psychology, psychos, exploring the strange unusual and dark side of the human race. Is anyone out there as bored as I am right now? If so, write me, and maybe I can make your life more interesting Send to: Liz, 1448 Prestwick Dr., Schererville IN 46375

HELPI! 24 yr old male. Lonely in this culturally deprived region. Into goth/electro: Switchblade, DM, Babble, Bowie, Sunshine Blind, Sisters, Lycia, old Cure. Other interests: Victorian architecture, Hammer horror films, Christopher Lee, Vincent Price, Christopher Walken, Poe, reading poetry, studying the occult, conspiracy theories, renaissance era, studying sharks. Looking to travel or possibly relocate to New England or California. Looking for females who would like to share thoughts and poetry. Korda, P.O. Box 1143, Kulpville, PA 19943.

Jeff P., 159 Westervelt Ave. North

Plainfield, NJ 07060. Gay 21 yr old college male into Thanatos, Human Drama, Die Form, Lunachicks, Toilet Boys, Fur, Apoptygma, Fair Sex, Sexpod, Faith and the Muse, Karen Black, :Wumpscut:, FLA, Numb, Diamanda, Blur, Evils Toy, Crocodile Shop, Lycia, Switchblade, Malign, Ichor, also into crazed drag queens and NYC club rioting. Write soon! email: jprzybow@turbo.kean.edu

Free spirited 17 year old male, 5'11", 160 lb, brown hair, green eyes. Into all forms of metal, all music from the 80's, writing poetry, watching sunsets, candles, martial arts, and the ocean. I'm looking for a white female close to my age who shares my interests and wants friendship and love. I'm not sure if I'm ready for sex yet, but I'll try anything once. Write to Ryan Hoffman, 1060 Kenyon Ave 5W, Massillon, OH 44647-9609

Darkwave mage seeks correspondence with other like myself. My interests include, but are not limited to; chaos magik, sex, red roses and black coffee after midnight, and all things dark and wonderful. I also believe in all forms of altered states of consciousness, and enjoy reading and writing poetry which is not fluff. If you agree that the cross is a symbol of tyranny, pain and oppression, and that pleasure is a sacrament, write to me. Liberate your soul and help weave new patterns of reality. Aaron Christiansen, 2310 16th St. Troy, NY 12180

19 year old gay drunk punk into fucking shit up. If any squatters need a place to stay or grub for free, you can come. Open minded punks only, no skinheads. Into: Fear, Morrisey, Blitz, pansy Division, Misfits, Lush, Filth, Smiths and other hardcore shit. Write or stop by, plenty of room. Wayne Atkins, 7251 64th Ave. East Palmetto, FL 34221

Nothing, attractive, pale and slender 23 yr old w/ ice blue eyes. Seeking correspondence w/preferably female (males ok, too) into dark wave, industrial, goth musick, art, film ad literature. My fav bands include Alien Sex Fiend, Rasputina, Barry Adamson, Skinny Puppy, Cure, Opium Den, Cranes, Low, Swans and Bauhaus to name a few. I enjoy smoking, drinking and talking about books and "stuff." Clubs and venues fill my nights and dreams. Into piercings, vampyres, sex and lust. Would welcome visitors to "sln city" w/a warm and wet embrace. Cheers! Nothing C/O W.A. Hoffman 21-19 21st St. #2R, Long Island City, NY 11105

7 year old child genius into breast feeding, Legos, Spiderman comics, vivisection and hardcore porn. As for music: into guitarless industrial, progressive electronic rhythm, hard trance, jungle, gothic, ambient, etc. I would love to trade tapes with you, read your poetry, or let you change my diaper (my metaphysical diaper that is). My mom just moved my bedtime from 8 to 9 o'clock, so now

I have more time to play my new Fisher-Price keyboard, inflict wounds on myself, and to write you. Send me a letter or tape of your music. No one under 5 years old please. Eric, 3 Eileen Ct. Wharton, NJ 07885, monse@eden.rutgers.edu

Hello there drones, my name is Star Traveler, I'm a 21 year old male from the Trenton sector of NJ. I'm a multi medium artist, music, paint, photography, film and shit. Not shit, but as in and also shit. You know? I listen to Coil, Pink Dots, Current 93, Nurse W/Wound, Cure, Death In June, Skinny Puppy, FLA. Also, David Lynch movies rock! Anyone have any old stuff, contact me! I'm in a group called Puddle Of People and My Silent Awakening, half owner of Galatron Mining Corporation. Email me at Startravr@aol.com, http://members.aol.com/startravr/index.html, or write me at P.O. box 11097, Yardville, NJ 08620

Looking for pen-pals, especially in Europe, but will write all. Into: Leatherstrip, Klute, 242, Psychopomps, Wumpscut, Neubauten, Sleep Chamber, Die Form, Nitzer Ebb, Laibach and many more. Sex, age, etc, doesn't matter. Write: Steve Schimelpfenig 1701 Broadway #R Vanc, WA

98663

Braveheart! Warrior soul of Scottish/Cherokee lineage seeks goth/celtic females. Music: Type O Negative, Danzig, My Dying Bride, Cradle Of Filth, Moonspell, The Shroud, Rosetta Stone, This Ascension, Requiem In White. I'm into: wolves, rivers, woods, and anything of nature. Swords, chivalry, knights, and the code of honor. Science is god, but I relate to witches and wicca. Heaven? Here on earth with a pretty girl, a good ale, a summer's sky blue, at the RenFest. I'll bring the Ivy and roses. Character a must, but I love the dark, spicy and sensual as well. I'm creative, intelligent and tattooed. And you? Write! Paul Pressley P.O. box 80403 Atlanta, GA 30366-0403

Princess, 27 bl WF craves correspondence with fellow loyalists of vampyrism, occultism-witchcraft, fetishism, etc. Seeking prince of darkness to share love, hate, life, death, pain and pleasure. Have a fondness for vinyl, leather, B+D, candles, incense, poetry, music esp. Foetus, Skinny Puppy, Type O, and Jerico Of The Angels (local NYC band), also into Rocky Horror, The Crow, and Necromanik. Will reply to all M/F any age, however, piercings, tats, perversity and morbidity are encouraged. Write Saraya

P.O. box 216 Paulsboro, NY 08066

My life is a show, why is that so hard for people to understand? A classic Divine line from my favorite John Waters film, Female Trouble. I'm probably not really from this planet, but until my spaceship arrives I'm desperately seeking Susan - I mean similar misplaced aliens. Obsessed with 80's music, colored hair, Pez, big shoes, latex, and over the top fashion/club costumes. I'm 27, gay, crazy, green mohawk, no eyebrows. Only nice people should write - I will respond to all (how I respond is my choice). Guess what? Chicken butt. The first Suburbia rules. Moon Mystique, Attn: Zoe Orgasma, 3420 N Halsted, Chicago, IL 60657-2415

Diamanda Galas, Bile, Pain Amplifiers, Hordes Of Mungo, War Hippies, School Of Violence, Missing Foundation. Punk / Metal / Hardcore vocalist, born Christmas '69, once clinically dead, often mistaken for witch, possessed of easy, uncultivated evil and absolute respect for chaos. Hates people, loves cats, thunderstorms, cheap thrills. Into photography, dark poetry, hardcore. Aroused by rubber, vinyl, PVC, plastic wrap bondage, shrinkwrap, vacuum packaging, total enclosure. Have video of self in plastic. I crave union of personal

demons with razor sharp female counterpart, Black or Asian a plus. Write Black Thumb, 1828 Decatur St., Ridgewood, NY 11385. (718) 417-7209. Will answer all.

19 year old English male. Into a wide range of noise inc. 80s synth/new romantic. Joy Division, New Order, X Mal, Sisters, Nico, 242, Puppy, Cure, Sleeping Dogs, Wake, Rosetta Stone, Anne Clark. A particular love of Projekt and Tess artists. Seeking open minded, like minded folk for correspondence from the U.S. I wish to travel to the U.S. in near future and possibly settle. Also any interesting persons in Britain/Europe into gigs/festivals and the above. I want to hear from you. James Lawton, 7 Carlton Road, Woodside Grays, Essex, England RM16 4YB

Cliff/5349 Ashbourne Lane/Indianapolis, IN 46226. Lonely, depressed 22 y.o. single white/Korean male looking to hear from female goths/industrialists. Stuck in city full of pods, people who try to look alike or sound alike. Into the Cure, Skinny Puppy, Marilyn Manson, Coil, Lull, the Goth Box (Cleopatra rules!), FLA, NIN, Ministry, the Cold Meat/Dark Vinyl lables, dark ambient, staying up all night, Budweiser, Aliens, H.P. Lovecraft, reading IN(plug!), Bile, and Pink Floyd. Not into drugs (6 months clean). Will try to answer all. Sorry, I have no pictures to give out.

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Looking for live tape traders. I have a lot of shows in the metal industrial area: Skinny Puppy, NIN, Marilyn Manson, Type O, Fear Factory, Cubanate, FLA, Killing Joke, KMFDM, Numb, White Zombie, Pig, Ministry, Paradise Lost... I used to tape

gigs by myself. Wanted live: Bile, 16 Volt, Diatribe, Spahn Ranch, KDC, Idiot Stare, Chemlab. Send your lists and I will do the same. Write: Fabrice Rousseel, 1167, Rue De l'epinette, 62136 Lestrem, France

Outburn [Magazine] is currently seeking writers and artists to contribute reviews, interviews, articles, photos, and illustrations. Outburn is a tri-annual publication printed on glossy paper with innovative design and an editorial edge that is dedicated to music in the industrial, gothic, and ethereal genres. Send examples of your work to: Outburn, PO Box 66119, Los Angeles, CA 90066. Sample issues of Outburn are available for \$5.50 each (includes p/h, checks payable to Outburn).

Enter into Dark Dominions... Armand Basconia, Prince of Darkness and his Mistress Saraya are accepting poetry, art, short stories, photos, personal ads, etc. for industrial/goth zine. All contributors get a free copy! Dark Dominions #13 available for \$2.00 ppd. Goth women encouraged to write. Also accepting ad space. Respond to: Armand Basconia, PO box 79065, Pittsburgh, PA 15216.

Obscure-sound/sampler-vampire-ghost vocalist male non-smoker wanted to create experimental, demonic and mystic industrial music with a lot of hypnotic scary oops, (a.o. opera & string-). Discords, and tons of weird effects on layered, veiled

and alienated sounds samples and voices/vocals appearing and disappearing. Howling, groaning, fighting, haunting. In nightmarish atmospheres full of paradoxes. Inf: In Slaughter Natives, D.C.D., Diamanda Galas, horror film music. Show your more experienced fangs! Write: P.P.P. Pesthuislaan 40, 1054 RL Amsterdam, The Netherlands.

Robert Smith of The Cure side-project, The Glove's release Blue Sunshine in print and available for only \$10 cd \$6 lp \$5 cass +\$2 s/h. Also taking bids on Genesis P-Orridge/Psychic TV's Splinter Test box set pt 1 & pt 2 (6 cds total), Genesis P-Orridge w/Stano Bingo What's History limited to 1000 copies (705), and The Glove Blue Sunshine 1st press blue vinyl near mint. Bids should be in by June 30. Mail checks & \$ orders made out to cash or bids to: Mystery Thrift, PO box 1665, Kenosha, WI 53141. Or send stamp from list of in and out of print cds, records and tapes.

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Ecstasy of St. Teresa, a literary nightmare, seeks contributions. Artwork, Photography, Poetry & Short Stories are needed. Enclose SASE for correspondence. Items for review and advertisements welcome. Send for info on publication & all to: P.O. box 581, Chatham, NJ 07928

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New fanzine in works. Seeking poetry, artwork, photos, personal ads, advertisers, etc... Dedicated to vampire and witchcraft loyalists, fetishes, piercings, tats, etc. Submit work to be published A.S.A.P. or send \$1 to receive application/survey for pen pal link service. Saraya's Sanctum P.O. Box 216, Paulsboro, NJ 08066

Galatron Mining Corporation, new cd compilation featuring the newest in electronic experimental industrial space music. Only \$8! Payable to John Beck. P.O. box 11097, yardville, NJ 08620. Send for a free catalog and other infos. http://members.aol.com/startravr/index.html

Lost Highway - Movie I left this movie with two very distinct feelings. One, that I had just seen a movie with no point, plot, meaning, or standards, what with its violence, sex, completely screwed up characters, and lack of a grasp on reality. And two, that I had just seen a movie

that despite all the above, managed to be good, though still completely twisting itself into a Mobius Strip. Which, by the way, no movie should ever do. A movie is defined by parts, a beginning, an end, a plot, background,

and filler. All of the pieces were indistinguishable, however, it all flowed together so well. The cinematography

was wondrous, as was most of the acting, and the bad acting was intentional (does that make it good?). The placement of music did both the soundtrack and the movie proud. I guess that the point of the movie, to fuck with your head, was very much accomplished. I thought that the best actor in the movie had to be Robert Loggia,

who played Mr. Eddy. He was cast perfectly for a crime boss. Now I suppose that you all want a brief description of the movie, and I'll try to tell you all I can without giving away too much. Illicit love affairs, underworld crime complete with pomography and prostitution, one psychotic little man with no eyebrows who is played stunningly well by Robert Blake,

who uses the phone in ways that are neater than usual, dark highways, a dual plot that leads into itself, as well as dual characters (both played by Patricia Arquette), some very effective use of backmasking film (recording something and playing it backwards), violence that stays with you after the movie, and one wonderfully funny tailgating scene

(however, two days after I saw the movie, a very similar occurrence happened on the Chicago high-

ways, making it seem much less amusing in retrospect). No rating scale, no nothing. See it if you like surreal movies. If not, well... The camera work is great, and the acting is good, but it's just not for those who like movies to seem

more, or as real, as life. [Samuel]

Baphomet - The Tarot Of The Underworld. By Akron and H. R. Giger (Kk Records and AGMöller)

Having never seen a review of a tarot deck before, nor ever claiming to be any sort of expert on the subjects of divinity, I volunteered much too quickly to review this set. Reason being, it has H. R. Giger's art (it may be old art, but in a somewhat new context), and comes with a cd to help with mood and sum-

moning, and book and layout design is by Akron. The theme of this deck is more than just Giger's artwork, it is the Baphomet deck, Baphomet being a horned deity (read devil) that has been used as a symbol or figure for the templar knights and many other such organizations, and has been pictured throughout the past in various texts and art works. The art-

work is a collection of pieces ranging through time, 1973-1992. The paintings certainly do not range in style though. The deck features Giger's work "Baphomet," which was used for the "Necronomicon." Being somewhat familiar with Giger's artwork, I believe that the choices of art for each card are very well chosen.

Each card brings out a reaction and represents the arcana in the dark sense that one would expect Giger's works to reflect.

Unfortunately, the deck only consists of the major arcana, though I had suspected this since first learning of the deck, seeing as how in order to represent any series of symbol, Giger would have had to paint between 10 and

14 pieces for each of the four chosen minor arcana. I was unable to find any reference to divine or reversed meanings of the cards, which is something I've believed in firmly. However, the book does explain this lacking, in a manner of speaking; explaining that good and evil are one and the same. To define it, evil is an extension of good and opposites are only serving points to define perspective. I ignored the book, and went on to view some of the cards in a more familiar setting. I was pleasantly surprised to notice things in Giger's work which I never would have noticed had I not seen the works upside down.

The accompanying cd is performed by Epilepsy, and is a dark journey of incantations, ritualistic drumming, chanting and moaning, and dark synthwork. Notably simple in the way that it grabs for attention in the very beginning and then lets you fall away into a sense of mood. I programmed out track 5, "Sanctus," due to its tendency to oppose the calmness of the music. The edition that comes with a cd also comes with a poster of the original sketch of "Baphomet," which is supposed to be used as an aid to lay out your spread of cards. Though it is annoyingly folded to fit in with the cards in a space roughly 4 1/2" x 7", which is the size of the cards and book, this makes it rather difficult to use. As tarot decks go, this one may be a sliver too dark for me, though it portrays itself in a beautifully abysmal manner.

The booklet leans towards a need for a previous knowledge of tarot, though one should be able to read through it and still grasp what the cards and spreads mean. (Distributed by: Proper Sales & Distribution, 121 W 27th St. #401, New York, NY 10001-3461. Or contact at (212) 479-

7374 or Nevprop@inch.com) [Samuel]

Quake - Id Software Not much can be said about this blockbuster, groundbreaking game that hasn't already been pounded into

your skull, but I'll

give it a try.

From the creators of Doom

the standard in first perspective

shooters) ID

soft, comes

Quake.

Utilizing a similar engine, the

game goes

where Doom fans

have only been

able to dream of.

Basically, your

environment is a

fully 3D rendered

hell. Ranging

from the abyss of

gloomy castles to

lava drenched

terrain, Quake

takes players to

a new level of

fragging (killing

lots of shit). The

graphics are

stunning, creat-

ing a gloomy, and at some times,

scary atmosphere. The oppo-

nents are intelligent, meaning

that they won't just stand there

and let you shoot them. They

often dodge your attacks and

come at you in sneaky, and unexpected

ways. When you do actually

kill them, you're in for a

messy surprise. The gore level in

the game is as extreme as they

come. Another big plus in the

game is the multiplayer options.

With arenas built strictly for

Deathmatch, playing your friends

takes a vicious turn. Here at the

IN office, internet fragging is one

of our favorite pastimes. Industrial

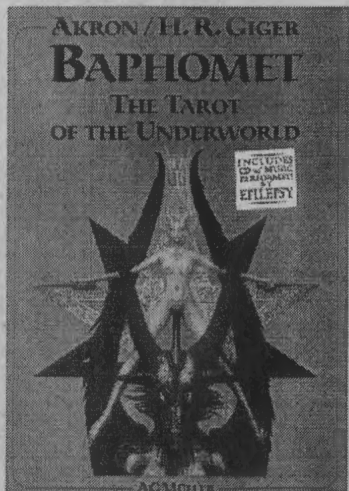
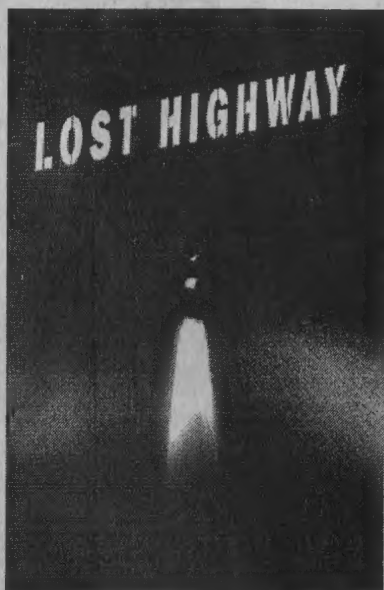
music fans will also be

interested to know that music and

sound effects are done by the

nothing man himself, Trent

Reznor. The ammunition for the



don't know what is going on in these here United States. To put it simply, this is a story of some vampires who own a goth club. They like to hunt and kill victims. The author spends 465 pages telling us this. He states that this is his first novel, I believe him. If you consider yourself gothic and appreciate this cultural phenomena, you may enjoy it. There is an elitism that prevails throughout the novel (We're goth and you're not)... If you are a literary critique you may have some trials and tribulations attempting to make it through the entire book.

One aspect of the writing that I appreciated is that the author has used different styles of writing throughout this novel. Muss-Barnes excels in his literary descriptions of buildings, characters dress and dreams. In chapter 30 there is the description of such dreams. I think that this is the high point of the book, while not directly relating to the whole, the choice of words and inflection of mood hit dead on at what I anticipated I would find when I first picked up the book. Included is a play list of all the songs mentioned throughout the book, so if you aren't already familiar with them,

here is an introduction to goth/industrial rock. What I don't like about this fantasy is the suspension of disbelief the author thrusts upon his readers, asking them to believe that a group of vampires can take over a church on Christmas eve, blaspheme the congregation, kill the Priest, we are talking Catholics here, and get away with it. They also kill a bunch of cops and terrorize a mall with no repercussions... If you have no problem with this, then you may enjoy the book. (Published by Dubh Sith Ink, 6200 Biddulph Road, Box 44046, Brooklyn, Ohio 44144-0046. Or telephone: (216) 556-5650 or dubhsith@aol.com) [DanO]

Backstage Passes Backstage Passes is a compilation of dynamic authors who write excellent fiction. I was charged by this book from first sentence to last. Here are 18 works of spell binding liter-

ature from authors of various popularity. At times while reading, I had to stop and take a minute just to digest this compelling collection. The stories are each a dark fantasy exploring that which is



eerie, and/or erotic. The reader is transported through realms of writers imagination and desire. Some stories address that which is gothic, but never in a heavy handed matter, preserving the exotic and conjuring the mystic. Sexuality is addressed in as many directions, as not to disappoint the more demanding of readers. Blood

play and bisexuality are subjects as is domination, ghosts, and social standing. I got from this book what I needed, and recommend it to anyone who reads this magazine. Backstage Passes was brought together by Amelia G. of Blue Blood and some of the stories have graced its pages. Thank you Amelia for this fine collection! (Write c/o Blue Blood, 2625 Piedmont Road, Suite 56332, Atlanta GA 30324) [DanO]

Hard Core: Marginalized by Choise by P.J. Nebergall If you have ever wanted to know what really goes on behind the eyes of a punk, look no further. Loompanics Unlimited has published an excellent short book all about this philosophy. I enjoyed finding out about what punks in the 90's are thinking. It is an honest and straight forward literization of this modern mindset. There are seventeen short chapters and some interesting photographs illustrating the subject material. The photos are compelling because they seem to be of real people who have embraced the

lifestyle, not weekend poseurs. Here the punk phenomenon is placed in its proper historical perspective (Loompanics Unlimited PO Box 1197 Port Townsend, WA 98368) [DanO]

Noise from the Underground A secret history of 'alternative' rock with photos by Michael Lavaine. Photos and text about "alternative" bands and performers. Glossy & fullcolor. (Published by Fireside, Rockefeller Center 1230 Avenue of the Americas New York NY 10020) [DanO]



the projekt festival

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IN CHICAGO

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Ben Neill, Love Spirals Downwards,
Vidua Obmana and Steve Roach**

Saturday, August 2nd

**Faith & The Muse, Robert Rich, Arcanta,
Lycia and black tape for a blue girl**

City ordinance: 17 and over only. Tickets on sale at the Vic, through Ticketmaster (Chicago only) or from 312-913-9162. Tickets to the festival are \$30 + \$5 for UPS shipping.

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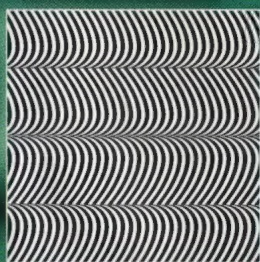


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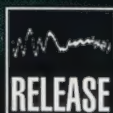
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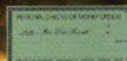
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